AM
1947
wi

BOSTON UNIVERSITY
COLLEGE OF LIBERAL ARTS
LIBRARY

Gift of the Author

BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

AN INTRODUCTORY METHOD FOR CLARINET (BOEHM SYSTEM)

by

Bernard Edwin Williams
(Mus.B., Boston University, 1937)
submitted in partial fulfilment of the
requirements for the degree of
Master of Arts
1947

BOSTON UNIVERSITY
COLLEGE OF LIBERAL ARTS
LIBRARY

Approved
by

First Reader Kenneth G. Kelley
Professor of Music Education

Second Reader Keith D Snyder
Asst. Professor of Music Education.

BO
AM 1947

INDEX

	Page
Practicing	1
Care of the clarinet	1
The reed	2
Mouthpiece	4
Playing position	5
The embouchure	6
Position of hands on clarinet	7
Beginning tone with tonguing	8
Breathing	9
Names of notes	10
Time	11
Whole notes and rests, with "E," "D" and "C" fingerings	13
Half notes and half rests with "F," "G" and "A" fingerings	14
Quarter notes and rests	15
Low "B Flat," "A," "G" and "F" fingerings	18
Third line "B Flat" fingering	20
Low "E" fingering	23
Eighth notes and repeat marks	25
Slurring	28
Register change and fingerings for high "G," "F," "E," "C" and "B natural on the staff	31

Suggestion for improving register change fingering 34
Eighth rests 37
Fourth line "F Sharp" fingering 39
Low "B Natural" fingering 39
First line "F Sharp" fingering 40
Dotted quarter and eighth note rhythm 42
Fingerings for high "A," "B Natural" and "C" above staff 45
Fingerings for high "B Flat" above the staff, "E Flat," first line, "E Flat," fourth space 48
Cut time 50
Articulation (Staccato) 55
"8va" 58
Legato tonguing 58
Fingerings for "C Sharp" below staff, "G Sharp" above staff and "G Sharp," second line .. 60
Fingering for low "G Sharp" 61
Fingering for "C Sharp" on staff and "F Sharp" below staff 64
Compound time 67
Triplets 74
Syncopation 76
"C" to "E Flat" on the staff fingering problem 79

Digitized by the Internet Archive
in 2016

https://archive.org/details/introductorymeth00will

Sixteenth notes 80

Chromatic fingerings 84

Preface

This Introductory Method for Clarinet is an attempt to demonstrate that an instrumental method can teach the basic techniques of an instrument and still be interestingly enough written to hold the attention of the average fourth or fifth grade child.

Experience has shown the writer and doubtless others, too, that the many good methods now in existence have not been specifically written with children in mind. The many technical exercises, scales and arpeggios are very valuable as such but tend to be meaningless for the young beginner. Playing something familiar and understandable adds immeasurably to incentive for the young beginner to work and progress on his instrument.

This method is predicated on the hypothesis that by introducing technical problems one step at a time and illustrating these problems through the use of familiar but not hackneyed melodic material, continuous and rapid advancement can be made and the various technical difficulties can be systematically mastered.

As many self-helps as possible are utilized, so that the student can read about the steps to

Preface

be covered and review material the instructor has been over in class. Many suggestions and ideas are incorporated that, to the best of the writer's knowledge, have not previously appeared in print. In particular, the presentation of the fingerings in the method endeavors to simplify this quasi-mysterious part of learning to play the clarinet. Charts and pictures may be understood by the initiated but they still have to be interpreted by the instructor before the student can understand what is meant. So in the present method this interpretation has been reduced to English text by the writer in the hope that it will facilitate learning correct fingerings.

In general, the approach of the method is that of teaching a beginner on an instrument with largely the same series of pedagogical steps as are used in teaching elementary grade students to sing. Every new problem is applied in a "song" and facility in playing is acquired by playing a diversified selection of "songs." This serves the double function of maintaining interest and building a good foundation of fundamental technique.

PRACTICING

What do you suppose is the quickest way to learn to play the clarinet and get to be able to play in the school band or orchestra? The answer is very simple—by practicing regularly, at least half an hour a day at first and later an hour or more every day. In school, we learn to read by reading books and in the same way we learn to play the clarinet by playing it every day.

Perhaps you can make a chart and post it on the wall at home to keep track of how many minutes a day you practice. And remember that the more you practice, the quicker and easier it will be for you to play.

CARE OF THE CLARINET

Some of us play metal clarinets and others play wooden clarinets but we take care of our instruments in generally the same way. First of all, we must keep them clean on the inside. This is done by pulling a chamois skin swab through the clarinet each time we are through playing and before we put the instrument back in the case. Be sure the swab isn't bunched up when you pull it through. Your teacher will show you how to keep the inside of the

PRACTICING

What do you suppose is the quickest way to learn to play the clarinet and get to be able to play in the school band or orchestra? The answer is very simple—by practicing regularly, at least half an hour a day at first and later an hour or more every day. In school, we learn to read by reading books and in the same way we learn to play the clarinet by playing it every day.

Perhaps you can make a chart and post it on the wall at home to keep track of how many minutes a day you practice. And remember that the more you practice, the quicker and easier it will be for you to play.

CARE OF THE CLARINET

Some of us play metal clarinets and others play wooden clarinets but we take care of our instruments in generally the same way. First of all, we must keep them clean on the inside. This is done by pulling a chamois skin swab through the clarinet each time we are through playing and before we put the instrument back in the case. Be sure the swab isn't bunched up when you pull it through. Your teacher will show you how to keep the inside of the

clarinet clean this way.

And, too, your teacher will show you how to oil the little moving parts and the springs of the clarinet so they will not get rusty. A very small drop of oil on the springs and screws about every six months will help keep your instrument in good playing condition.

You will notice that there are several strips of cork around the clarinet at the "joints." These should be kept greased with cork grease so that the parts move easily.

Ask your teacher about oiling the wood of your instrument, if you have a wooden clarinet. You should be careful not to use too much oil, but oiling is very necessary to guard against splitting or cracking of the wood.

THE REED

The reed which makes the tone on the clarinet (and the other reed instruments) is made from a special cane plant which grows best in France. You will notice that it is very thin on the tip, so it needs to be handled very carefully. To make your playing easier for you, try always to use a reed

clarified clean this way.

And, too, your teacher will show you how to oil the little moving parts and the springs of the clarinet so they will not get rusty. A very small drop of oil on the springs and screws about every six months will help keep your instrument in good playing condition.

You will notice that there are several strips of cork around the clarinet at the "joints." These should be kept greased with cork grease so that the parts move easily.

Ask your teacher about oiling the wood of your instrument, if you have a wooden clarinet. You should be careful not to use too much oil, but oiling is very necessary to guard against splitting or cracking of the wood.

THE REED

The reed which makes the tone on the clarinet (and the other reed instruments) is made from a special cane plant which grows best in France. You will notice that it is very thin on the tip, so it needs to be handled very carefully. To make your playing easier for you, try always to use a reed

that works freely and is easy to blow. Your teacher will help you with picking a good reed at first. When you look for a good reed yourself, pick one that is nice and yellow in color. A greenish colored one will not play well very long. By holding the reed up to the light, you can see how it is "cut." There should be a darker section below the very thin part which looks like an upside-down V. You will soon learn to pick out a good reed for yourself.

Softening Reed

Sometimes you will get a reed that is too hard to blow, or too "stiff." You may soften it by placing it flat side down on a piece of very fine (No. 00) sandpaper and very lightly sanding a little off the entire surface of the reed. Keep testing it and then sanding it until it is easy to blow.

Stiffening The Reed

If you have a reed that is too "soft" (or cut too thin near the tip) and it is hard to get the high tones with it, you may stiffen it by using a

that works freely and is easy to blow. Your teacher will help you with picking a good reed at first. When you look for a good reed yourself, pick one that is nice and yellow in color. A greenish colored one will not play well very long. By holding the reed up to the light, you can see how it is "cut." There should be a darker section below the very thin part which looks like an upside-down V. You will soon learn to pick out a good reed for yourself.

Softening Reed

Sometimes you will get a reed that is too hard to blow, or too "stiff." You may soften it by placing it flat side down on a piece of very fine (No. 00) sandpaper and very lightly sanding a little off the entire surface of the reed. Keep testing it and then sanding it until it is easy to blow.

Stiffening The Reed

If you have a reed that is too "soft" (or cut too thin near the tip) and it is hard to get the high tones with it, you may stiffen it by using a

"reed trimmer" to snip a little off the end of the reed. Keep snipping and trying the reed until it is easy to get all the tones you can play on your clarinet. It helps if you sand the reed ever so lightly, after you clip a little of the reed.

THE MOUTHPIECE

The mouthpiece you use on your clarinet should be as good as possible because the kind of mouthpiece you use makes much difference in how easily or how hard the instrument plays. Your teacher will help you check to see that the mouthpiece is all right.

The mouthpiece is usually made of hard rubber and so must not be handled roughly. This prevents chipping or breaking.

The most important part of the mouthpiece as far as playing goes is called the "lay." It is the flat side of the mouthpiece that goes all the way to the tip and on which the flat side of the reed is paced. The opening between the reed and the mouthpiece must be just right—not too wide and not too narrow.

When you get through playing your clarinet each day, the mouthpiece should be dried out with a cloth or your clarinet swab. Don't use anything that would scratch the inside of the mouthpiece.

THE LIGATURE

The reed is held on to the mouthpiece by an adjustable band of metal called a ligature. When the clarinet is not being used, the ligature should be kept loosened.

When you put the reed, ligature and mouthpiece together, be sure the tip of the reed is even with the tip of the mouthpiece and the sides of the reed exactly even with the sides of the flat part of the mouthpiece.

PLAYING POSITION

You will remember that it is much easier to sing well when you are standing or sitting in a good position. It is just as important to have good posture when playing a wind instrument. Stand or sit erectly, with both feet flat on the floor. The elbows should be away from the body and the forearms almost level with the floor. The clarinet is held

away from the body but not too far out.

EMBOUCHURE

(pronounced—om'-boo-shure)

Many of the words connected with the clarinet were originally French words. Maybe sometime you will learn to speak and read French. Then you will find that this word embouchure comes from the French word "bouche," which means "mouth." The whole word means the manner in which you put the mouth piece in your mouth to make a tone on the clarinet.

Generally speaking, the lower lip is curled back over the lower teeth, the upper teeth rest lightly on the upper part of the mouthpiece. Exactly how far the mouthpiece should be put into the mouth varies with individuals but should be the position in which it is easiest to blow a free tone. It is usually about three-quarters of an inch. The lips should be held very firmly around the mouthpiece in order to keep the vibration of the reed under control and thus to prevent "squeaks." One of the best ways to remember how your lips should be held is to imagine you're whistling. This makes a tight band around the mouthpiece and makes control of the tone much easier.

POSITION OF THE HANDS ON THE CLARINET

The clarinet probably looks like a very complicated instrument to you. But take a good look at your clarinet and then look at the ten fingers you have on your hands. There's a place for each of these fingers on your clarinet and you are going to learn, a step at a time, that it is very easy to put your fingers in the right places. Perhaps your teacher will demonstrate to you how naturally the keys and holes of the clarinet fit under the fingers.

If you can remember a few of these suggestions about fingering, it will make it much easier for you to play the clarinet well:

Don't "curl" your fingers too much. If your hands are small you may have to do just the best you can. But it's much easier to play if you keep your fingers almost straight and let them act like little hammers moving from the knuckles of your hands.

Your right hand thumb should be placed under the thumb rest so that you can push up firmly with it. With real small hands this may be a little

POSITION OF THE HANDS ON THE CLARINET

The clarinet probably looks like a very complicated instrument to you. But take a good look at your clarinet and then look at the ten fingers you have on your hands. There's a place for each of these fingers on your clarinet and you are going to learn, a step at a time, that. It is very easy to put your fingers in the right places. Perhaps your teacher will demonstrate to you now naturally the keys and holes of the clarinet fit under the fingers.

If you can remember a few of these suggestions about fingering, it will make it much easier for you to play the clarinet well:

Don't "curl" your fingers too much.

If your hands are small you may have to do just the best you can. But it's much easier to play if you keep your fingers almost straight and let them act like little hammers moving from the knuckles of your hands.

Your right hand thumb should be placed under the thumb rest so that you can push up firmly with it. With real small hands this may be a little

hard to do, however.

Your left-hand thumb on the thumb-hole should be held at a forty-five degree angle to the clarinet. Try not to put your thumb straight up and down the clarinet. This cramps your playing very much.

BEGINNING THE TONE

Your playing will sound much better from the very beginning if you start each tone you play in a clear manner. This is what wind instrument players call "tonguing." The easiest way to remember how to tongue is to imagine you are spitting a bit of thread off the end of your tongue. If you think of it this way, you will see that just the tip of the tongue is moved so as to get as quick a motion as possible. If you are interested in knowing just where the tongue hits the reed to start the tone (actually the tone is begun when you pull your tongue away from the reed)—it should touch the reed about a quarter of an inch from the tip of the tongue. Another way to think of the tonguing is to make your tongue go as if you were

saying "too."

Take just the mouthpiece of the clarinet and practice with that until you can get a tone on it.

BREATHING

Breathing when playing the clarinet, as with any other wind instrument, should be done as easily as possible.

Remember that we breathe through the corners of the mouth while still holding the mouthpiece firmly in the mouth.

You do not need to gasp for breath, opening the whole mouth.

You do not need to breathe through your nose. This is a very bad habit to form.

Do you remember how you were taught to breathe when singing—sit or stand up tall and breathe deeply? This is called breathing from the diaphragm and is just the way you should breathe when you are playing the clarinet.

Don't make playing the clarinet a hard job. It shouldn't be, at all. If you have to blow hard to get a tone out of your instrument, ask your teacher for

saying "too."

Take just the mouthpiece of the clarinet and practice with that until you can get a tone on it.

BREATHING

Breathing when playing the clarinet, as with any other wind instrument, should be done as easily as possible.

Remember that we breathe through the corners of the mouth while still holding the mouthpiece firmly in the mouth.

You do not need to gasp for breath, opening the whole mouth.

You do not mean to breathe through your nose. This is a very bad habit to form.

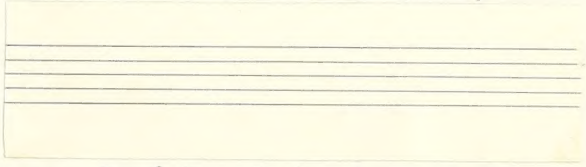
Do you remember how you were taught to breathe when singing--sit or stand up tall and breathe deeply? This is called breathing from the diaphragm and is just the way you should breathe when you are playing the clarinet.

Don't make playing the clarinet a hard job. It shouldn't be, at all. If you have to blow hard to get a tone out of your instrument, ask your teacher for

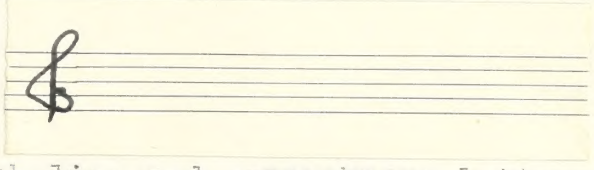
help. Perhaps you aren't blowing correctly, or maybe your instrument is out of adjustment or the reed needs changing.

NAMES OF NOTES

You will find that clarinet music is written on a five-lined staff like this:

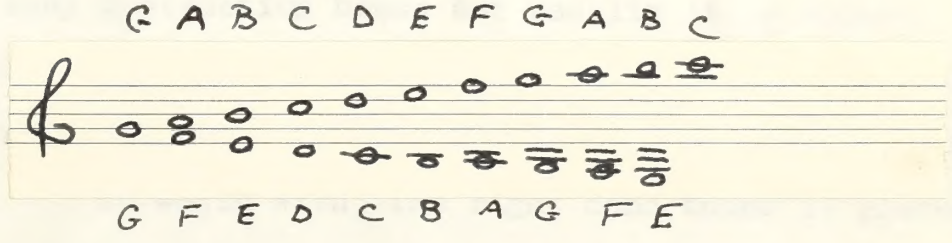


which has a treble clef sign at the beginning of each line like this:



and each line and space has a letter name.

The names of the lines and spaces that you will use when you play clarinet are given here. You will learn some of the very high notes later on.



TIME

When we play music we keep our place and keep together with others by following the right time. Music is written in different ways but it can be divided into beats no matter how it is written. And since we can't count the time aloud and play at the same time, we count the time with the foot.

Think of the beats as being "down-up, down-up, down-up, down-up, etc." and let your foot go "down-up, down-up, down-up, down-up," very evenly to keep a steady beat. Each time the foot comes down is a beat.

FINGERING

You will find a chart of diagrams for fingering the different tones on the clarinet in the front of many instruction books but usually it is rather difficult to understand so we will learn to finger a note at a time by just using written explanations.

To begin with, the right hand thumb is placed under the "thumb rest" so that the rest is between the nail and the joint of the thumb. Then the left hand thumb is placed on the hole ("thumb-hole," it is called) above the thumb rest on the same side of

TIME

When we play music we keep our place and keep together with others by following the right time. Music is written in different ways but it can be divided into beats no matter how it is written. And since we can't count the time alone and play at the same time, we count the time with the foot.

Think of the beats as being "down-up, down-up, down-up, down-up, etc." and let your foot go "down-up, down-up, down-up, down-up," very evenly to keep a steady beat. Each time the foot comes down is a beat.

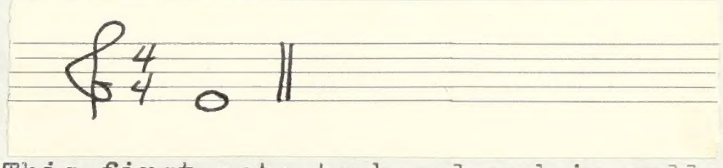
FINGERING

You will find a chart of diagrams for fingering the different tones on the clarinet in the front of many instruction books but usually it is rather difficult to understand so we will learn to finger a note at a time by just using written explanations.

To begin with, the right hand thumb is placed under the "thumb rest" so that the rest is between the nail and the joint of the thumb. Then the left hand thumb is placed on the hole ("thumb-hole," it is called) above the thumb rest on the rear side of

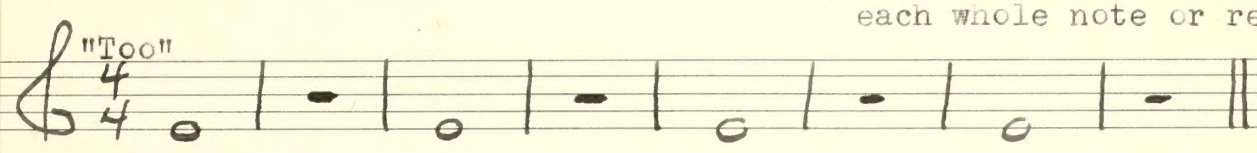
the clarinet.

And then if you put your left hand first finger on the uppermost hole on the opposite side of the clarinet (directly across the instrument from the thumb hole), you will know how to play the first tone to be tried on the clarinet. It looks like this when it is written:



This first note to be played is called "E."

(Four beats of the foot for each whole note or rest)

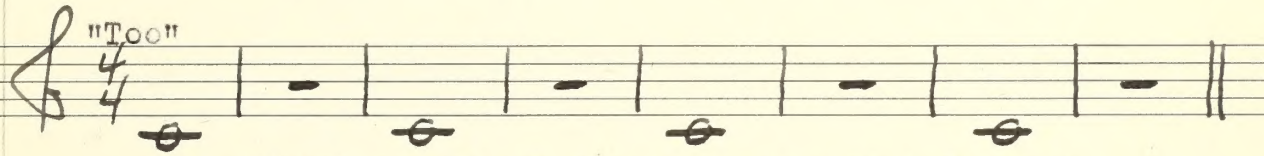


"E" - Thumb and first finger of left hand

𝅝 - (whole note) 4 beats
𝄻 - (whole rest) 4 beats



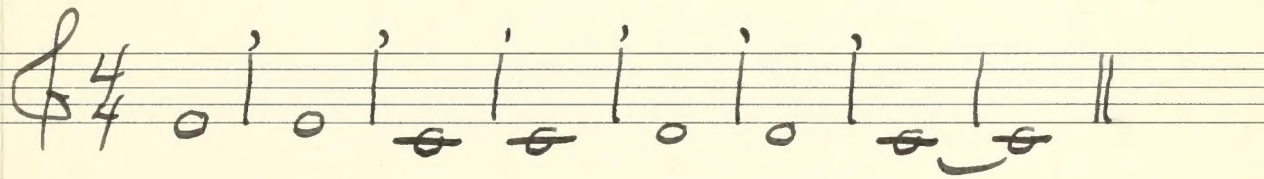
"D" - Thumb and first two fingers of left hand



"C" - Thumb and first three fingers of left hand

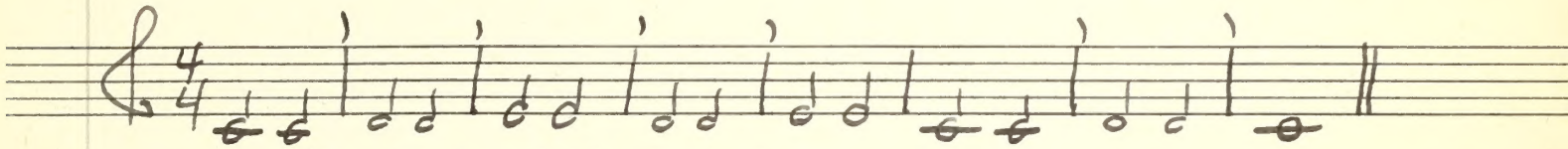


, - Breath mark



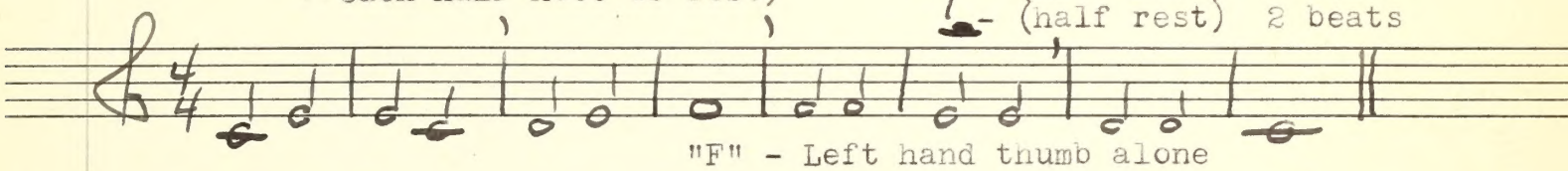
Tie - hold tone for 8 beats

14.

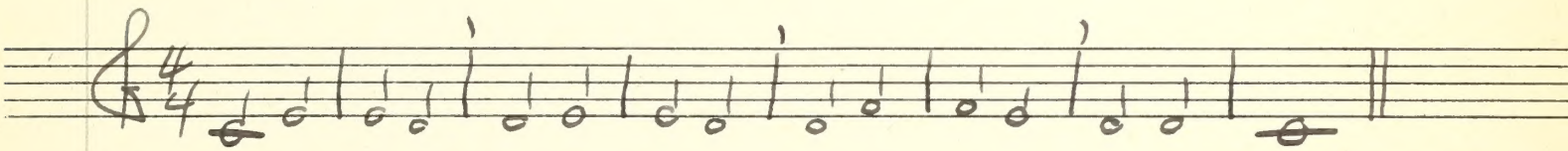


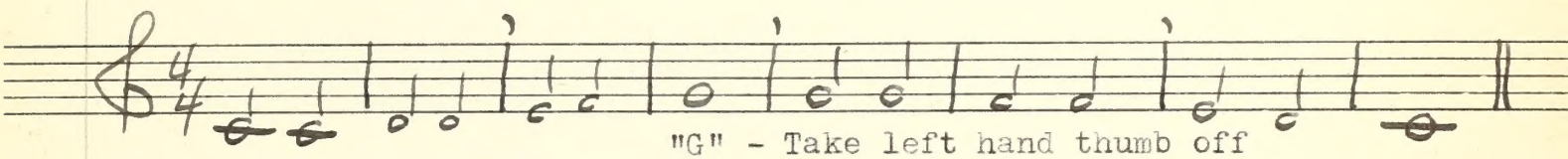
(Two beats of the foot for each half note or rest)

- (half note) 2 beats
- (half rest) 2 beats

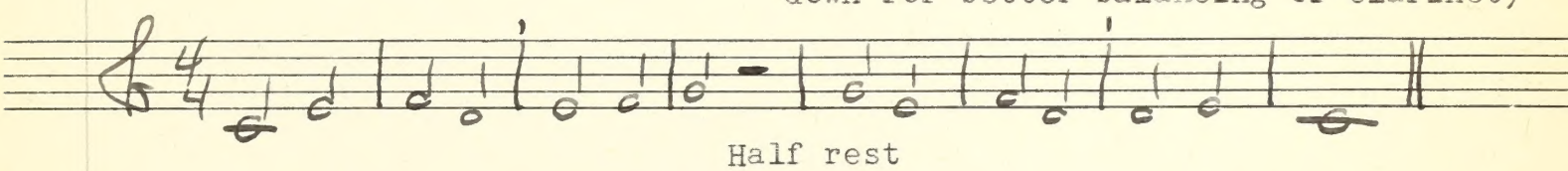


"F" - Left hand thumb alone

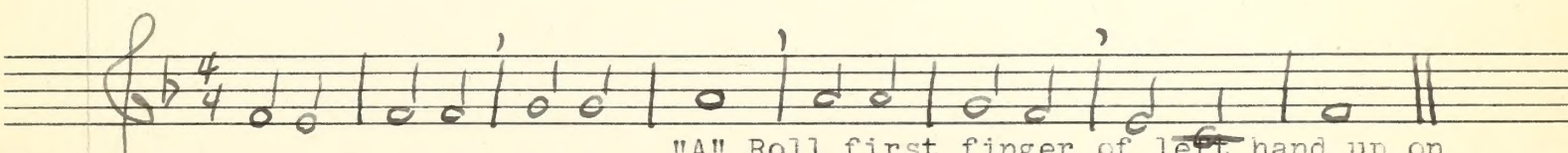




"G" - Take left hand thumb off
(Third finger of left hand may be held down for better balancing of clarinet)



Half rest



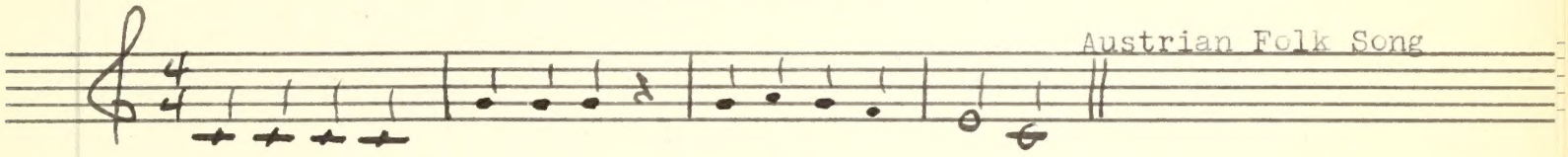
"A" Roll first finger of left hand up on to "A" key just above hole and ring for that finger. (Be sure to use the <u>side</u> of the finger at the first joint)

15.

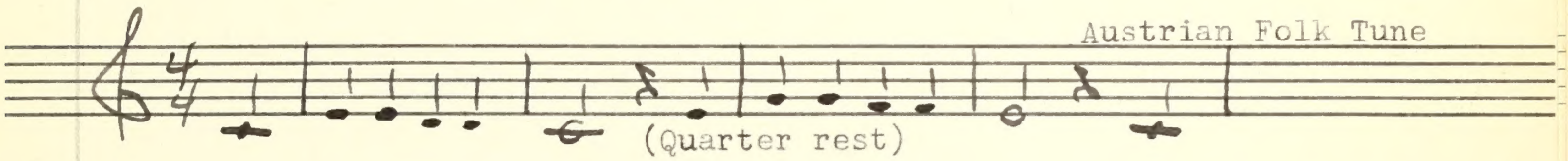
Quarter Notes



The Autumn Leaves

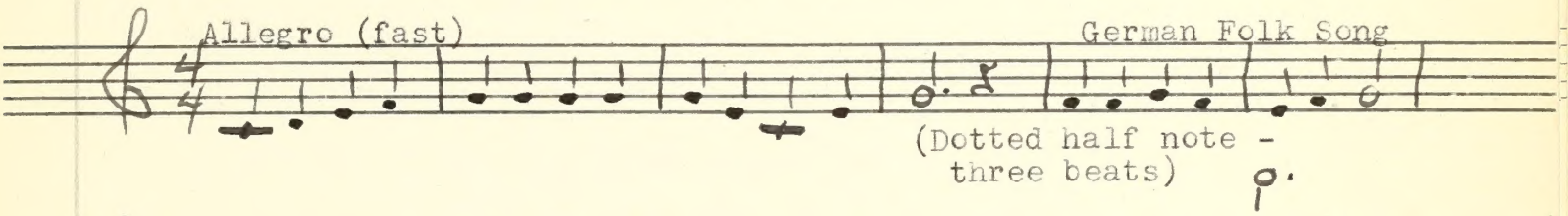


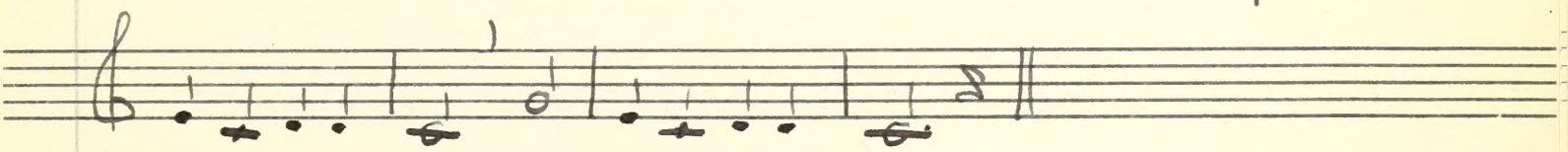
Come and Play



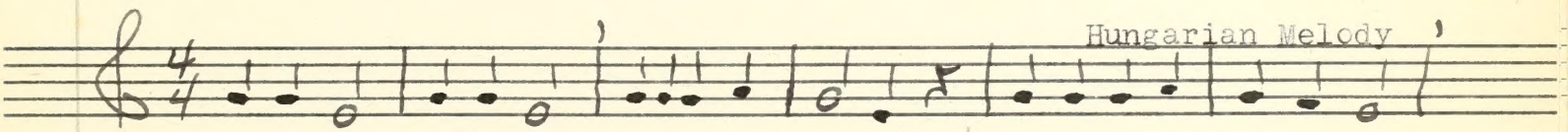


At Recess Time

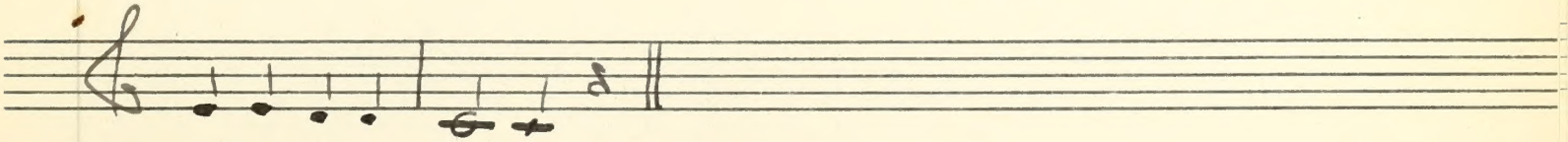




Here At Home



(Be sure you are using the side
of your finger for the "A" key)



Birds Flying

Belgian Folk Tune



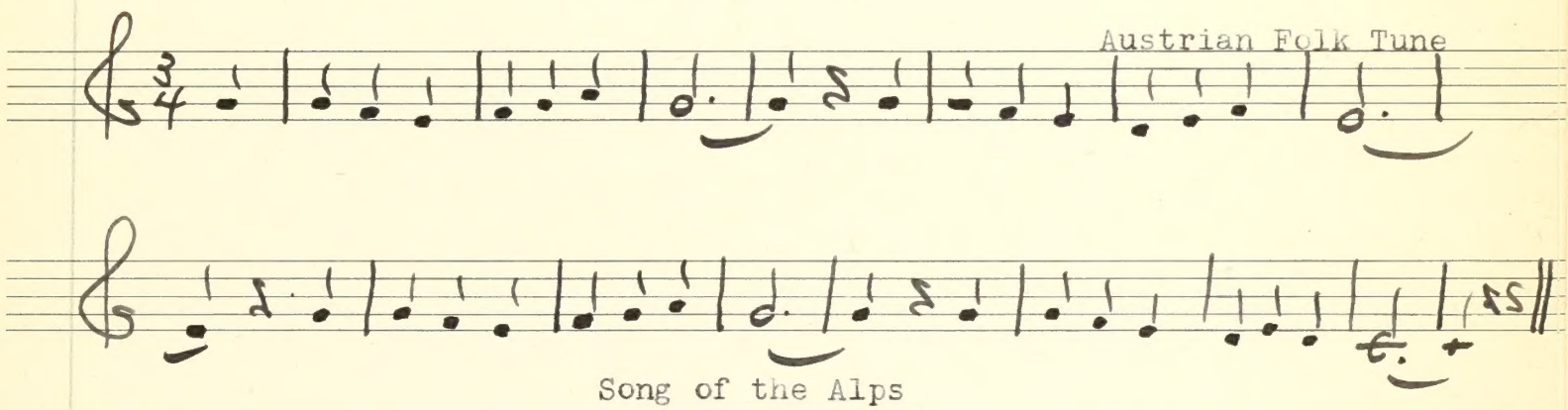
Toot, Toot

German Folk Tune



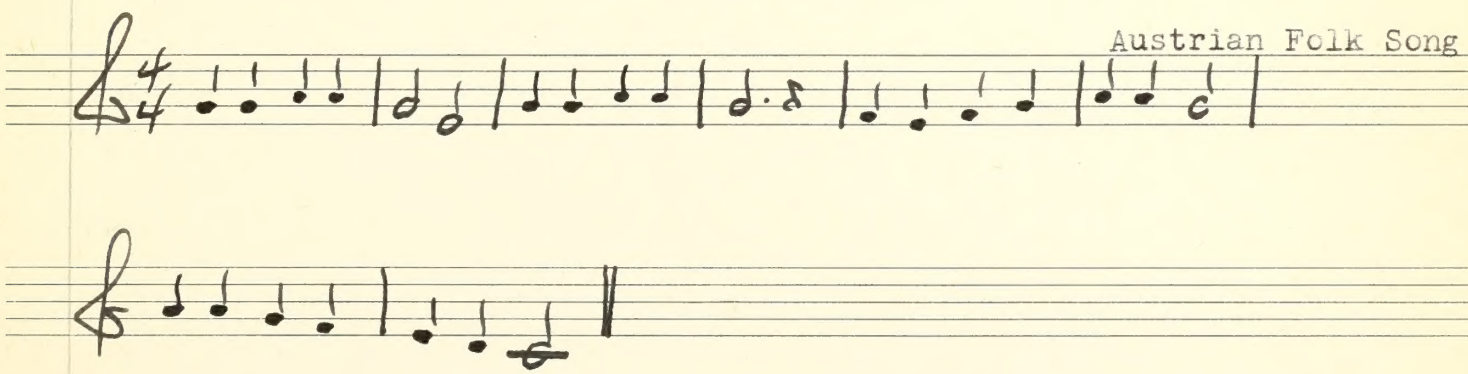
Riding Along

Austrian Folk Tune



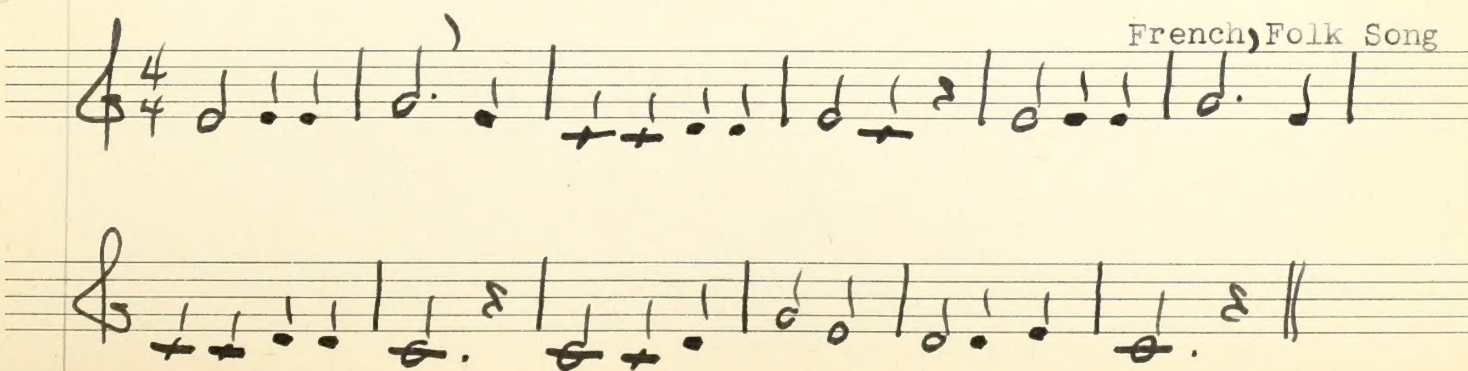
Song of the Alps

Austrian Folk Song

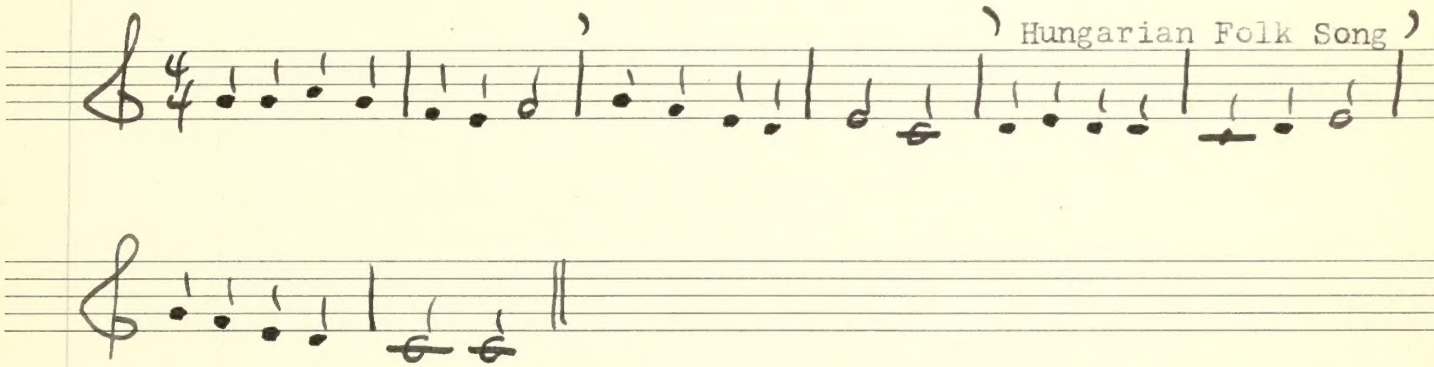


In the Meadows

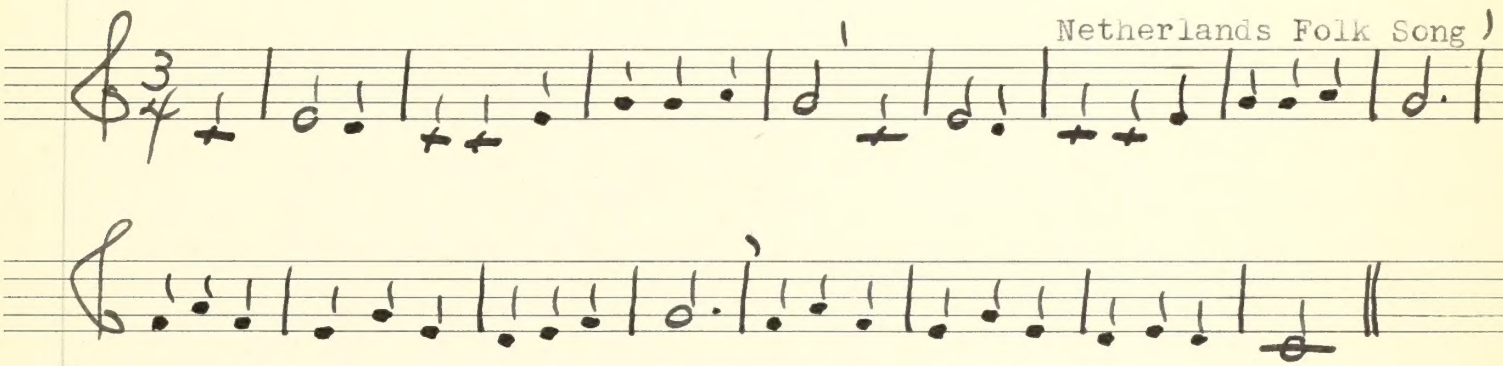
French Folk Song



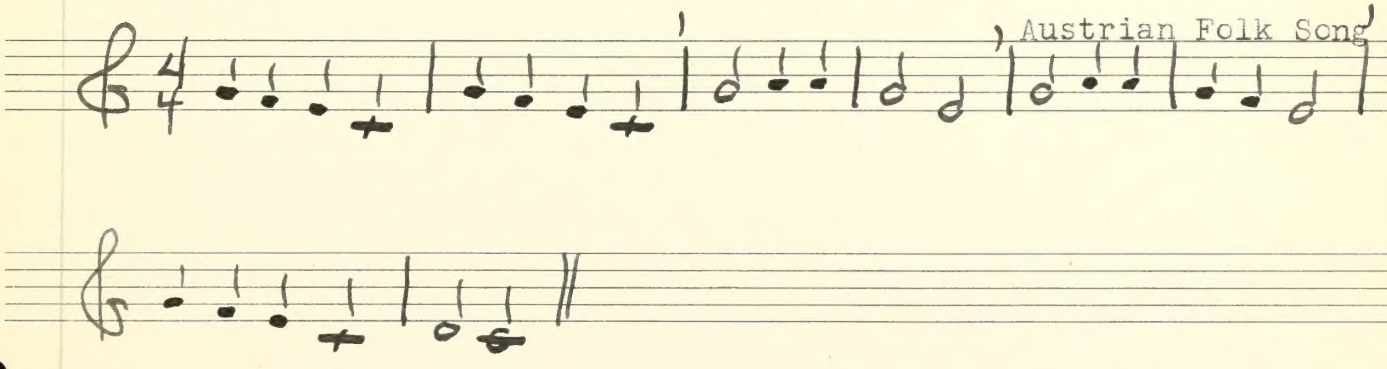
October Fun



Along the Canal



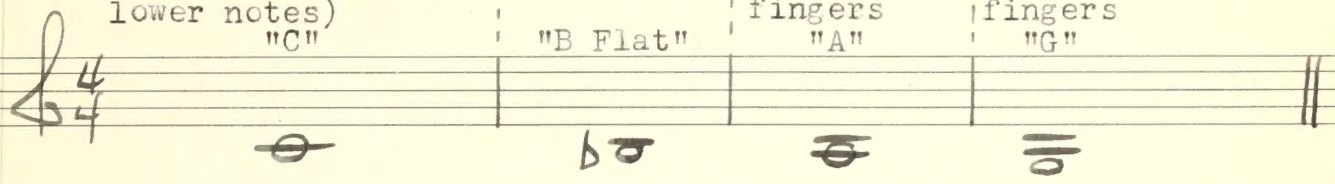
Happy Song



LEARNING TO PLAY MORE NOTES

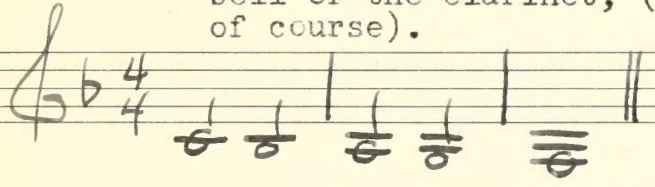
We can play on down "the scale" by closing the holes for the right hand fingers. Step by step it goes as follows:

Thumb and 3 fingers of the left hand. (Keep these down for lower notes)	Right hand 1st finger	Right hand 1st & 2nd fingers	Right hand 1st, 2nd & 3rd fingers
"C"	"B Flat"	"A"	"G"

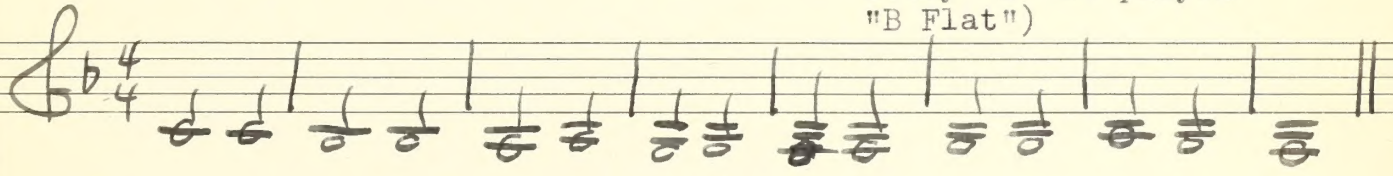


Just at the place where the right hand little finger would naturally fall are four oval shaped "keys." There are two of the keys "upstairs" and two "downstairs."

To play the next note "F," we put the little finger on the "upstairs" key furthest away from you toward the bell of the clarinet, (with all the other holes closed, of course).



(The "flat" in the key signature means that every "B" is played "B Flat")





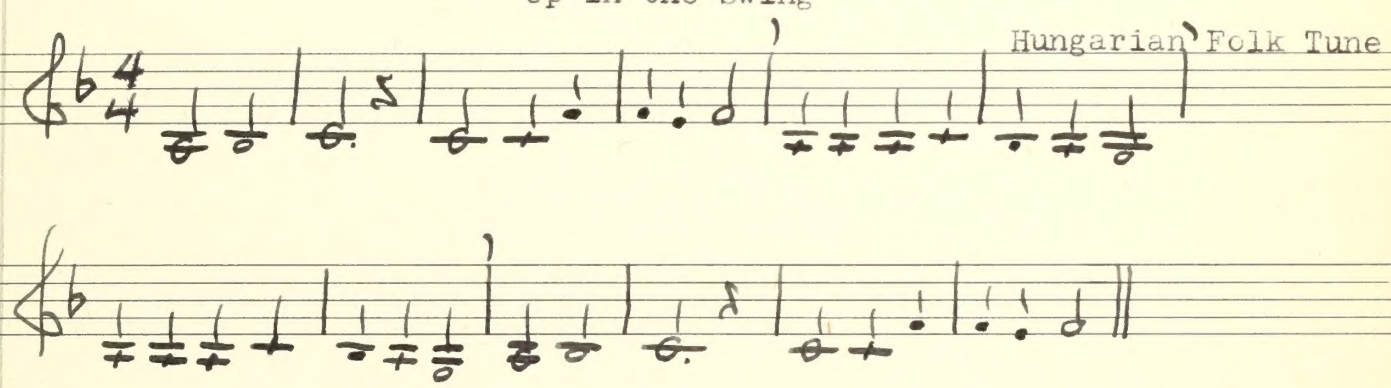
Make sure your fingers cover all the holes tightly so there are no "leaks" of air. "Leaks" cause "squeaks." The third fingers of each hand are usually the ones that slide off the notes. Think of them!

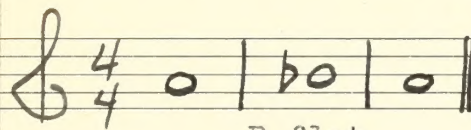

Repeat sign —
play again
Little Dance
Polish Folk Song
Hans' Song
Austrian Folk Tune
Up and Down
Allegro
Czech. Folk Tune

In Old Warsaw



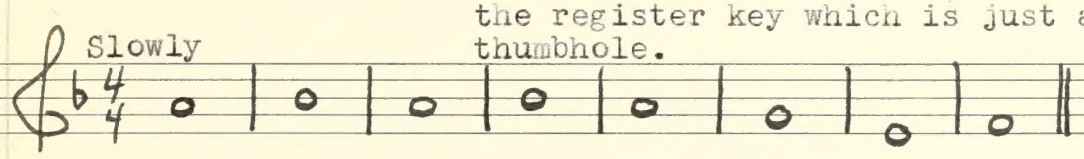
Up in the Swing





B flat

To play this "B Flat," keep the "A" key open and, with the side of the left hand thumb, add the register key which is just above the open thumbhole.

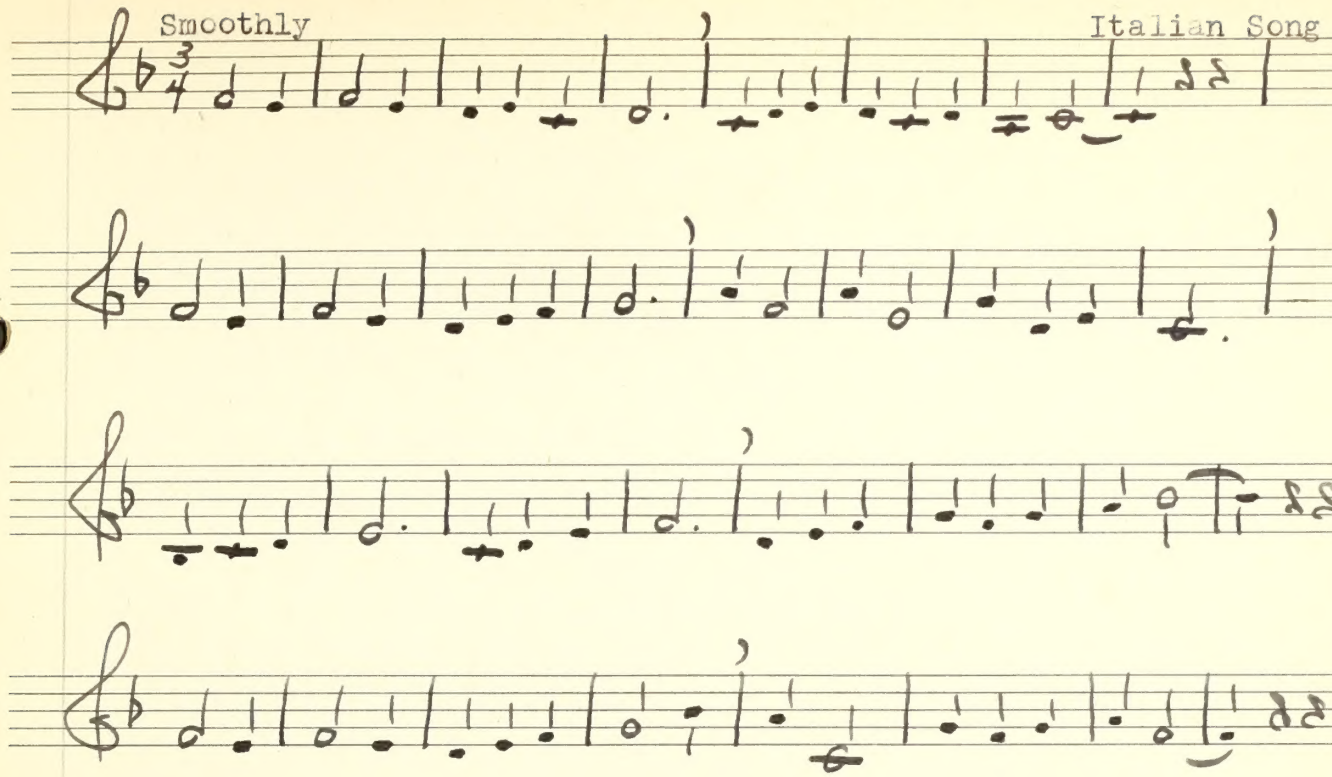




Gondolier's Song

Smoothly

Italian Song

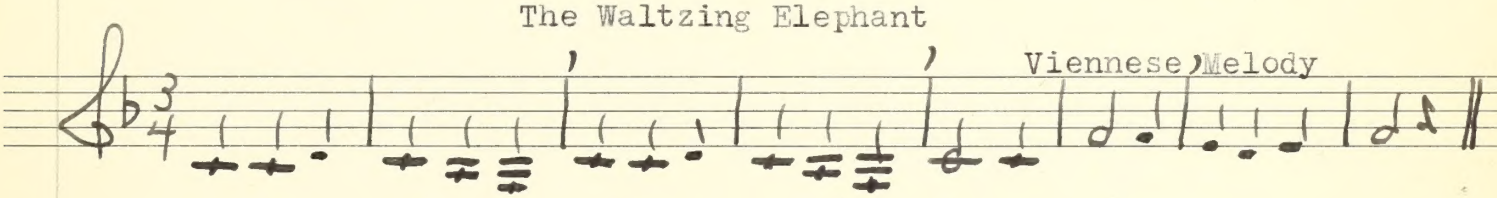


Austrian Folk Song



The Waltzing Elephant

Viennese Melody

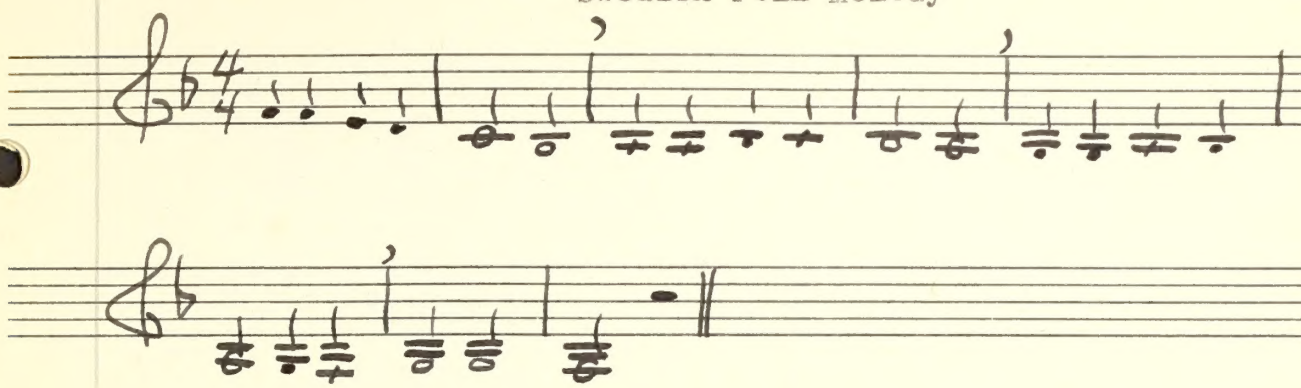


On the Farm

Danish Folk Tune



Swedish Folk Melody



Little Pierre

French Folk Tune



In the Tyroleans

Austrian Folk Tune



Old German Song



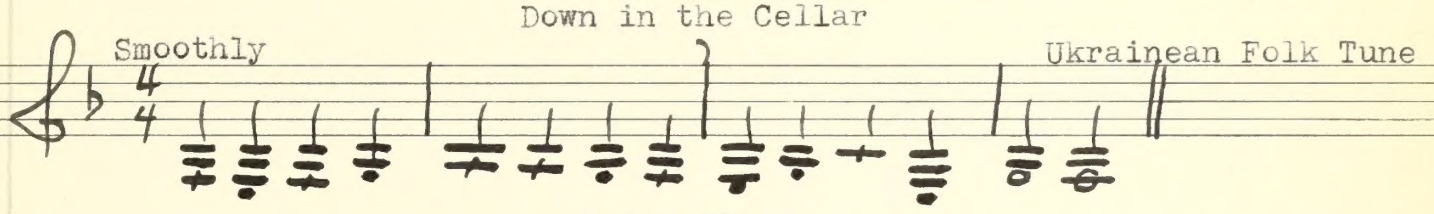


To play this note "E," we keep down the "F" fingering and add one key with the left hand little finger. You will find four keys near where the end of that little finger comes. We might even call these "upstairs" two and "downstairs" two. The "E" key is the highest of the "upstairs" keys - the furthest away from the little finger. Put that key down and that is "E" - the lowest note on the clarinet.





Down in the Cellar



Gypsy Singer





Waltz Song

Lightly

Yugoslavian Folk Tune

(> is an accent mark. Emphasize notes so marked)

Toss the Ball

Lightly

German Folk Tune

Melody

Andante (slowly)

Schubert

rit. (slower)

Way Down

German Folk Tune

Working and Playing

Not slow

Austrian Melody

From Old Bavaria

Allegro

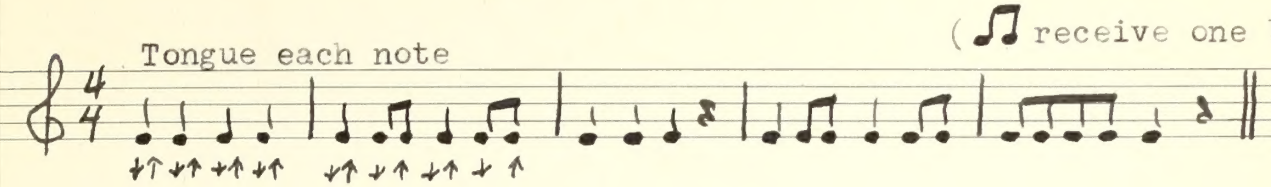
German Folk Tune

25

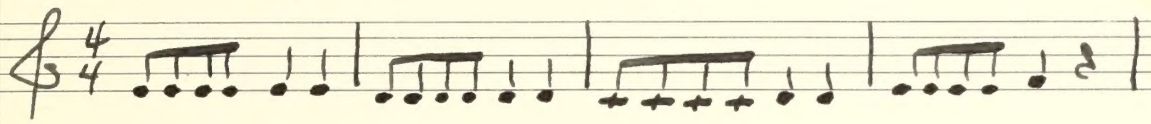
EIGHTH NOTES

Tongue each note

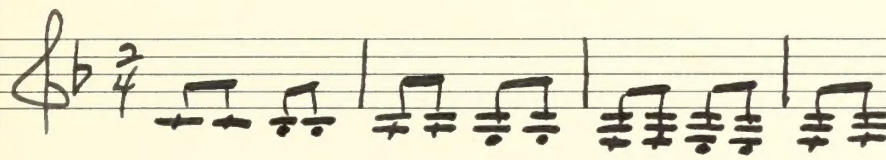
(♫ receive one beat)

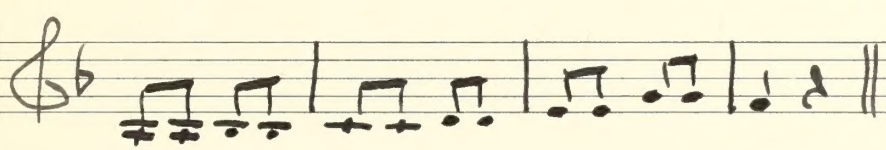


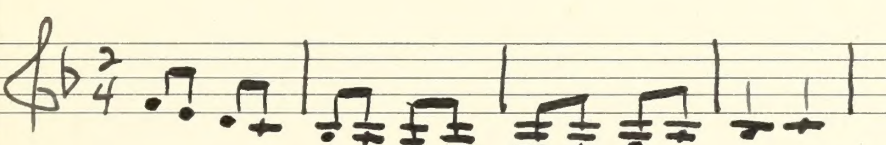
(Down-up—shows beat of foot)

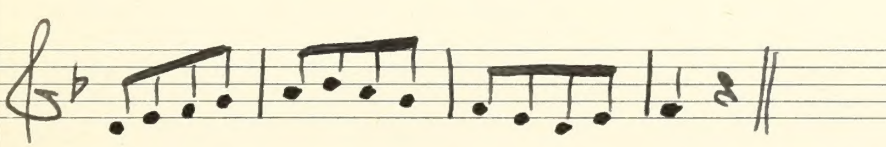




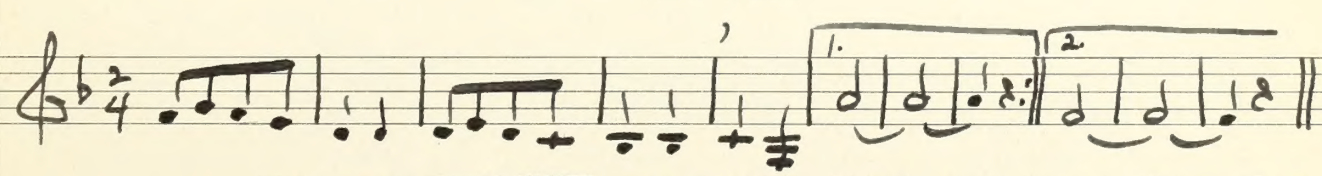






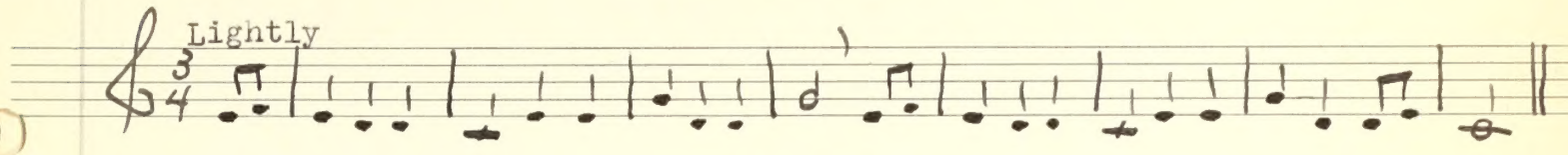


Old Tune

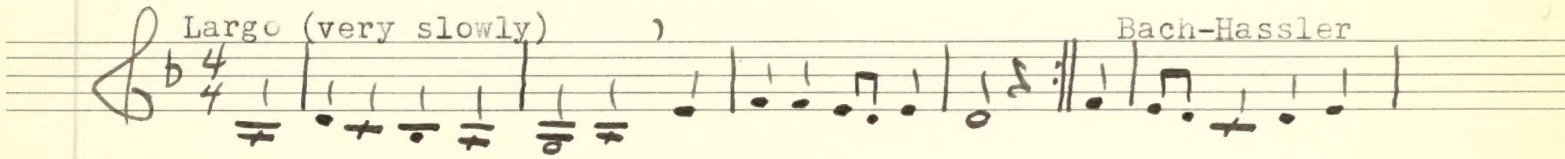


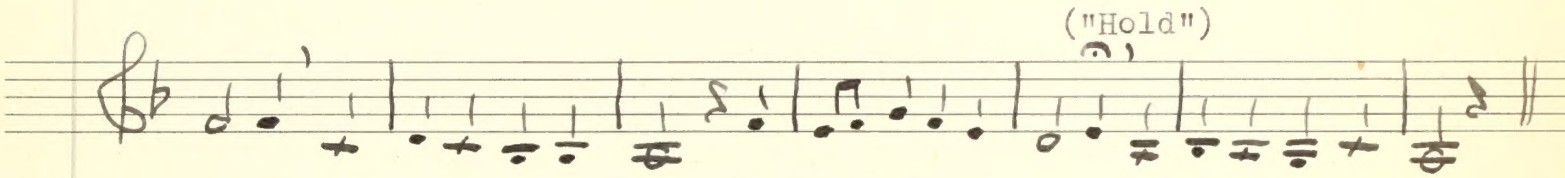
The mark [1.] means "the first ending." When playing the repeat, skip the "first ending" and take the "second ending" [2.] .

German Folk Tune

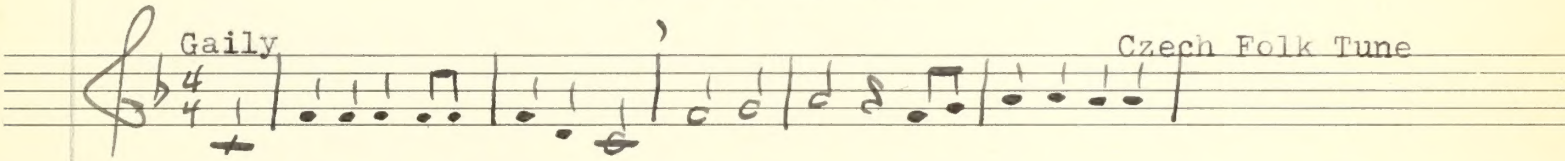


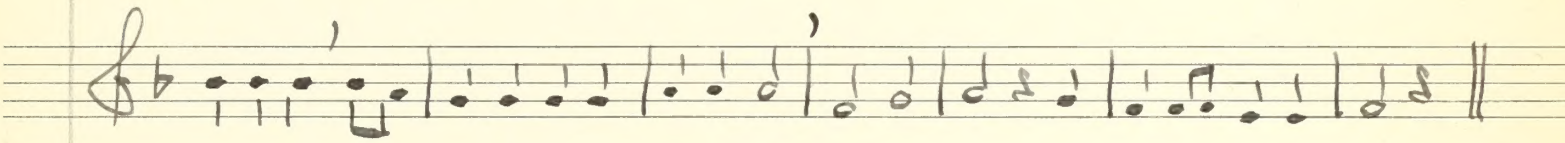
Chorale Tune



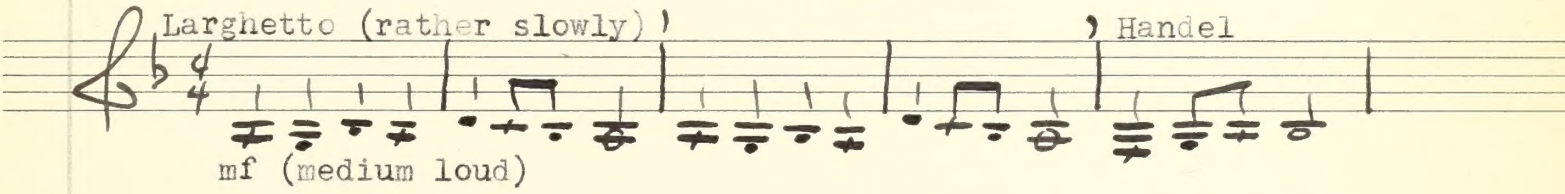


Zoom, Zoom, Zoom

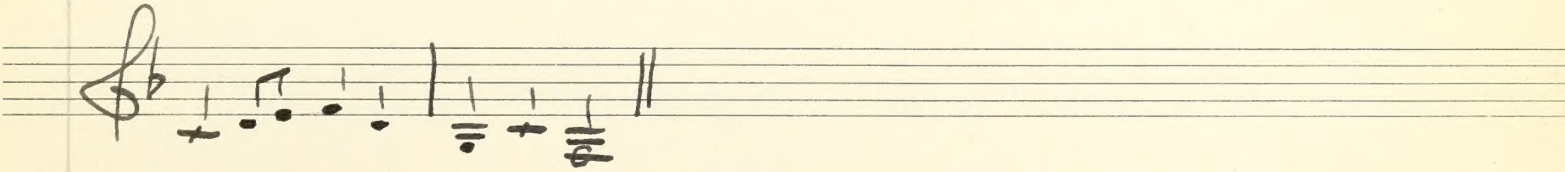




Melody





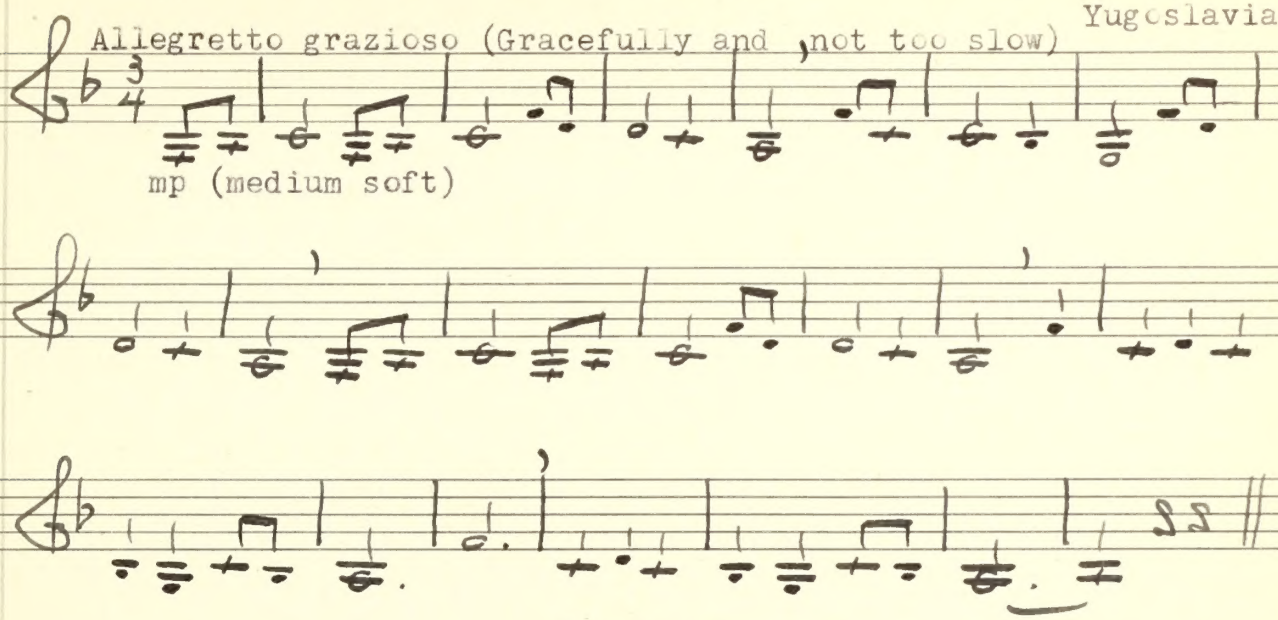


27.

Song

Yugoslavian Folk Tune

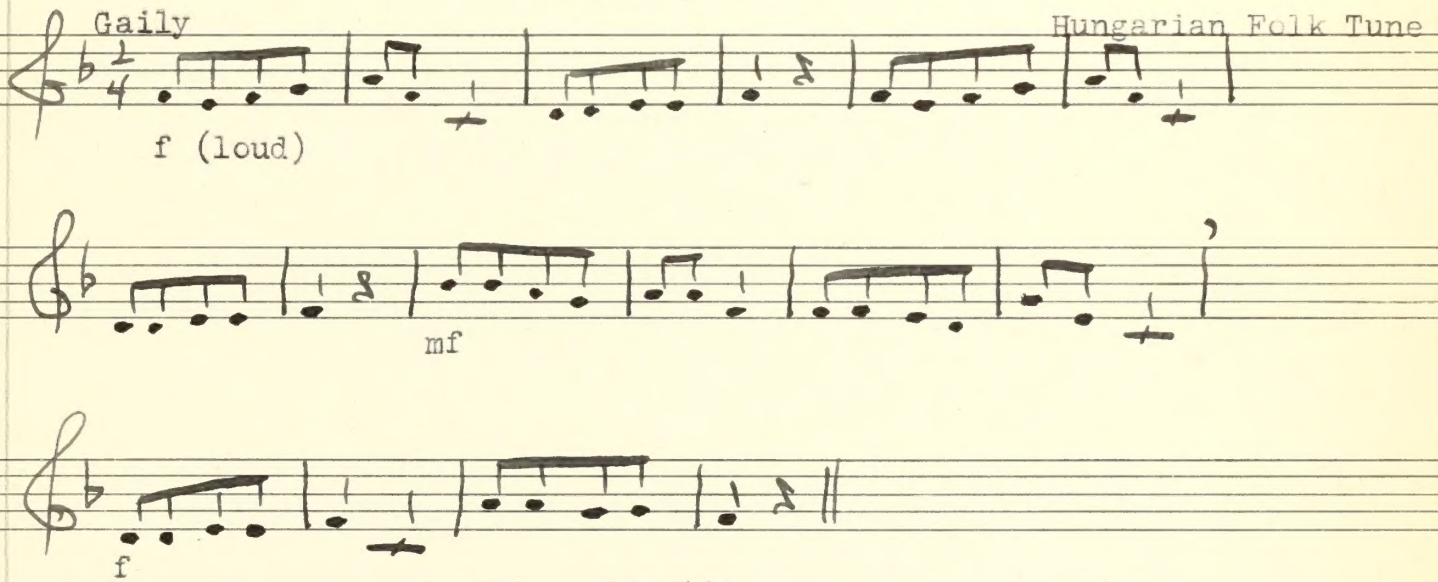
Allegretto grazioso (Gracefully and not too slow)



Country Dance

Gaily

Hungarian Folk Tune



Gavotte

Slowly

Based on Rameau

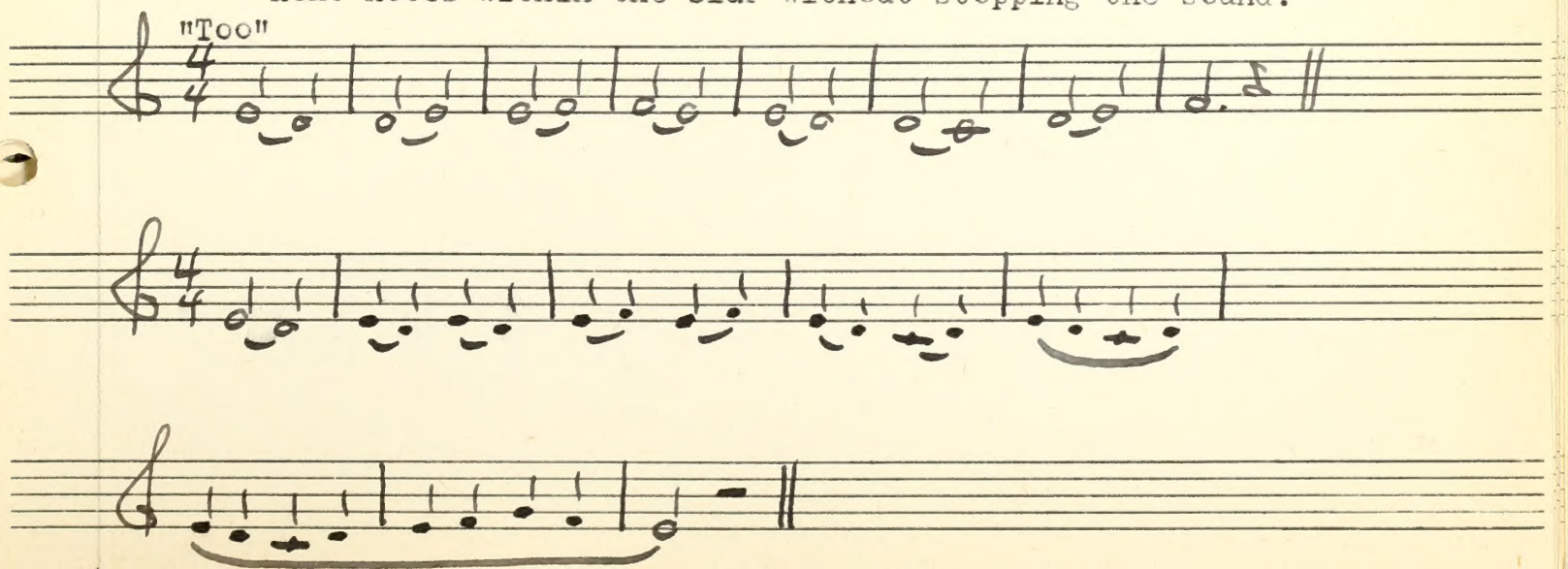


Irish Folk Dance

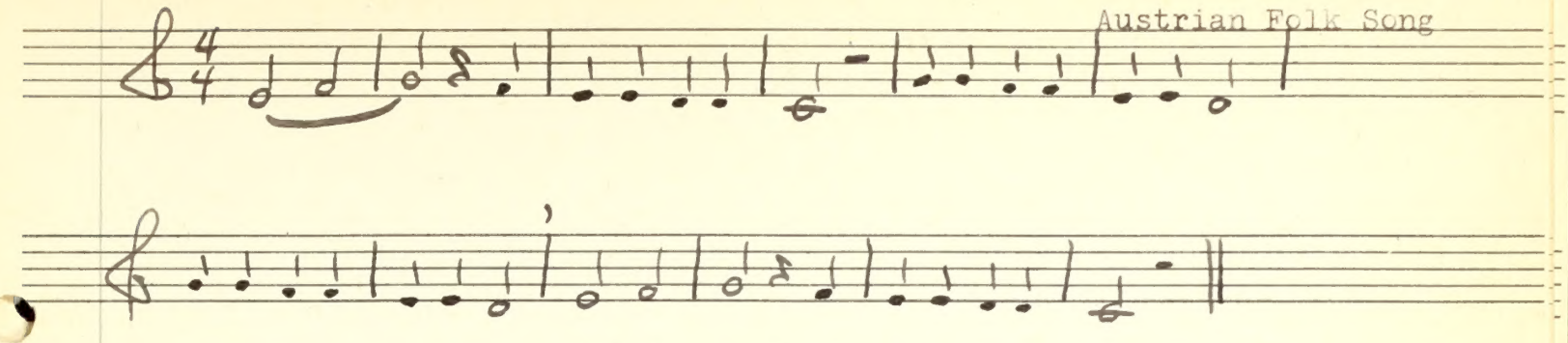


SLURRING

is a slur mark. We tongue the note at the beginning of the slur and raise or lower the fingers for the next notes within the slur without stopping the sound.



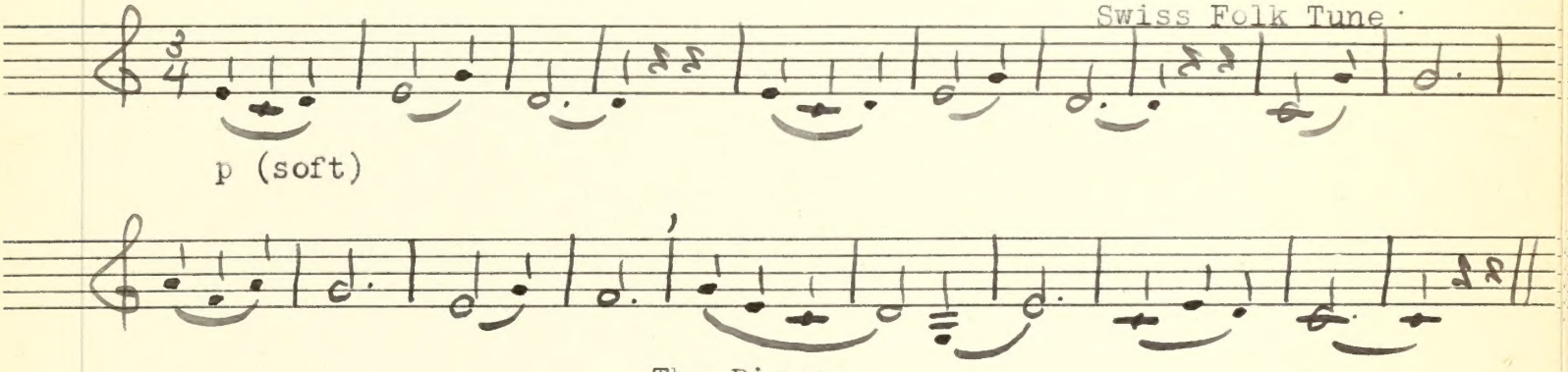
Skating



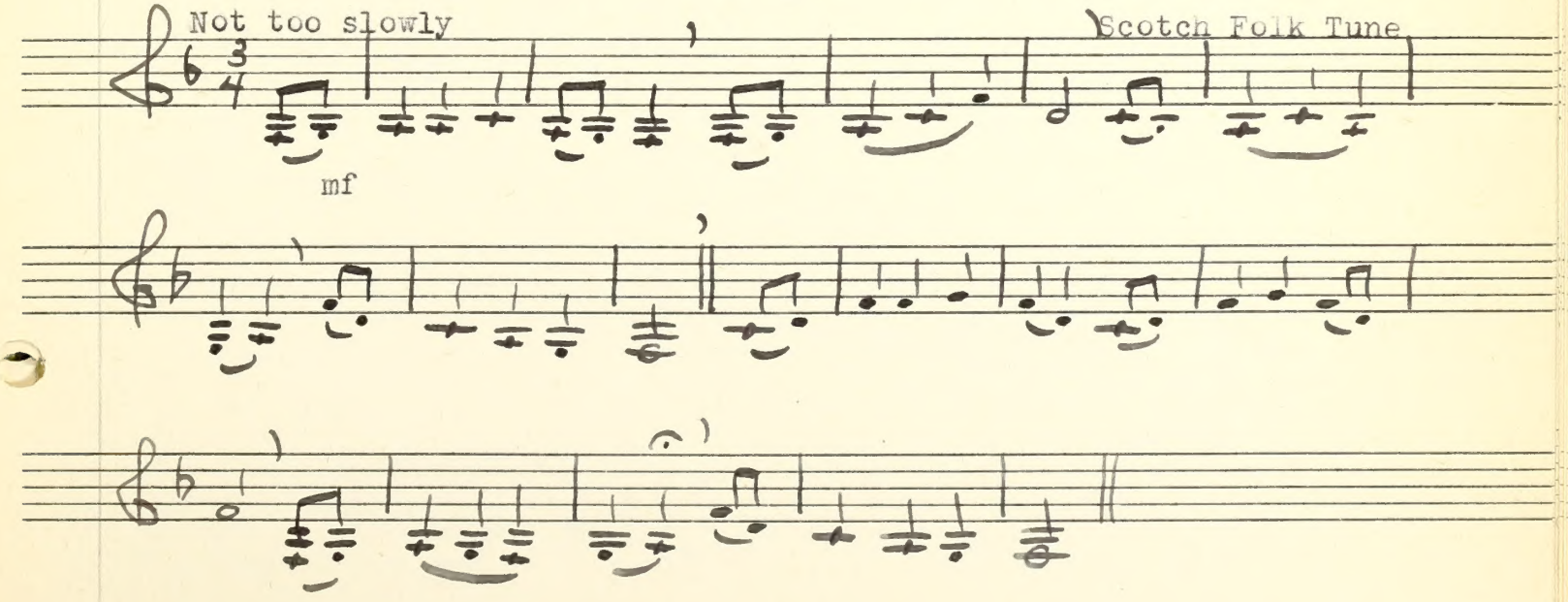
Melody of Old Vienna



Song of the Alpine Shepherds



The Pipers



Mountain Snow

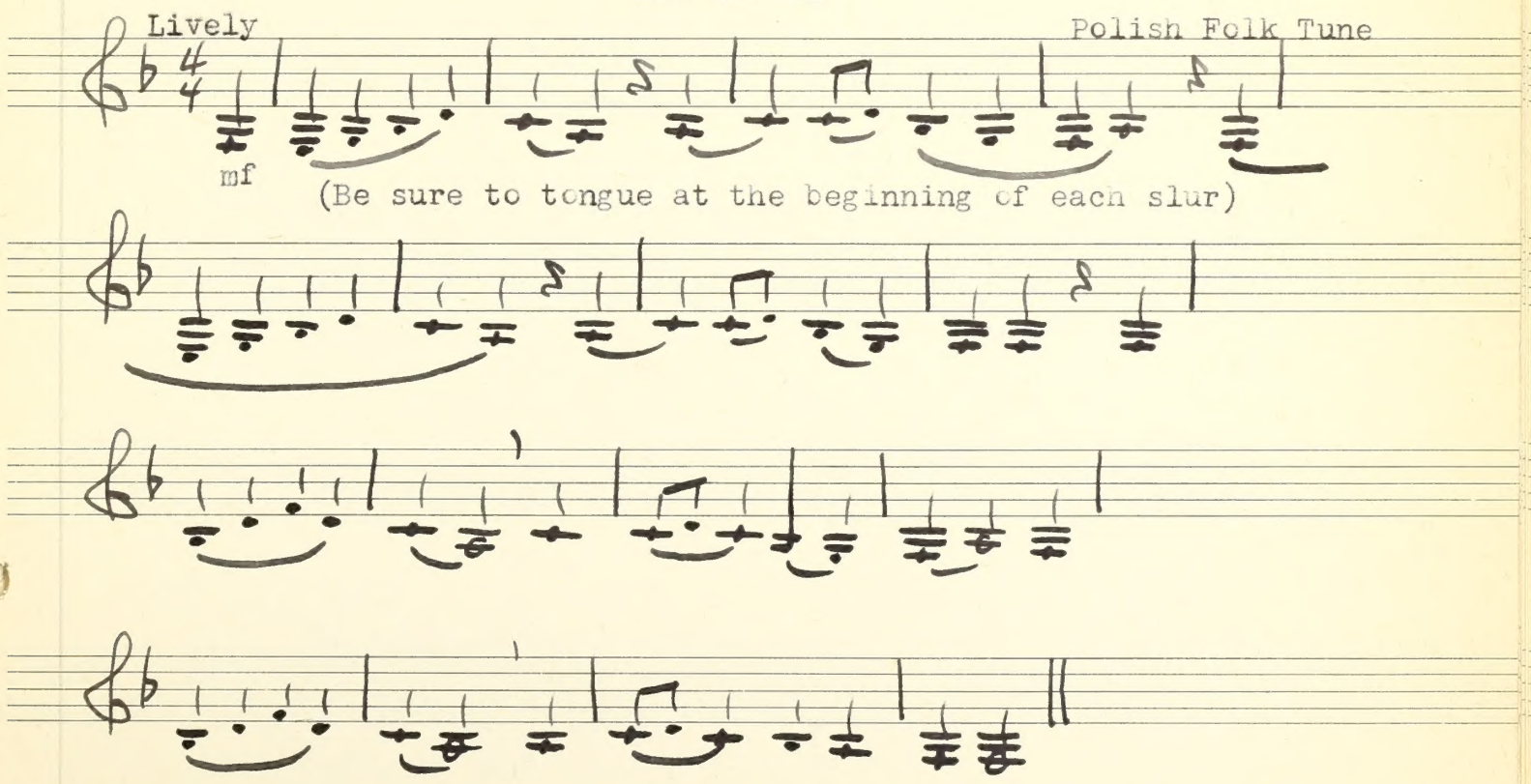
Swiss Folk Tune



French Carol



The Stream



NEW TONES TO PLAY ON THE CLARINET

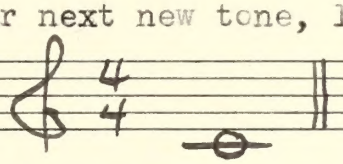
The "fingerings" for many of these new tones are very much like fingerings you have already had. Before we find out how these tones are played, however, there are two things to remember to help you in playing these new tones (and all tones on the clarinet):

1. Always keep a firm upward pressure with your right hand thumb under the thumbrest

2. Keep your chin forward enough to give the reed and mouthpiece good support

You will find that these suggestions will help greatly, especially in stopping "squeaks" and in getting the "high tones."

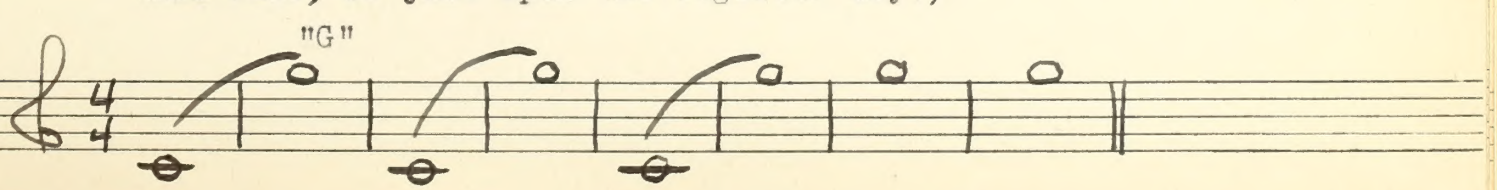
For our next new tone, let's first play "middle C":



Now keep your fingers in exactly the same position and roll the side of your left-hand thumb up slightly so that you open the "register key" but still keep the thumbhole closed, - and a higher tone should result. (If you can't open the register key easily this way, it should be adjusted so that you can do so).

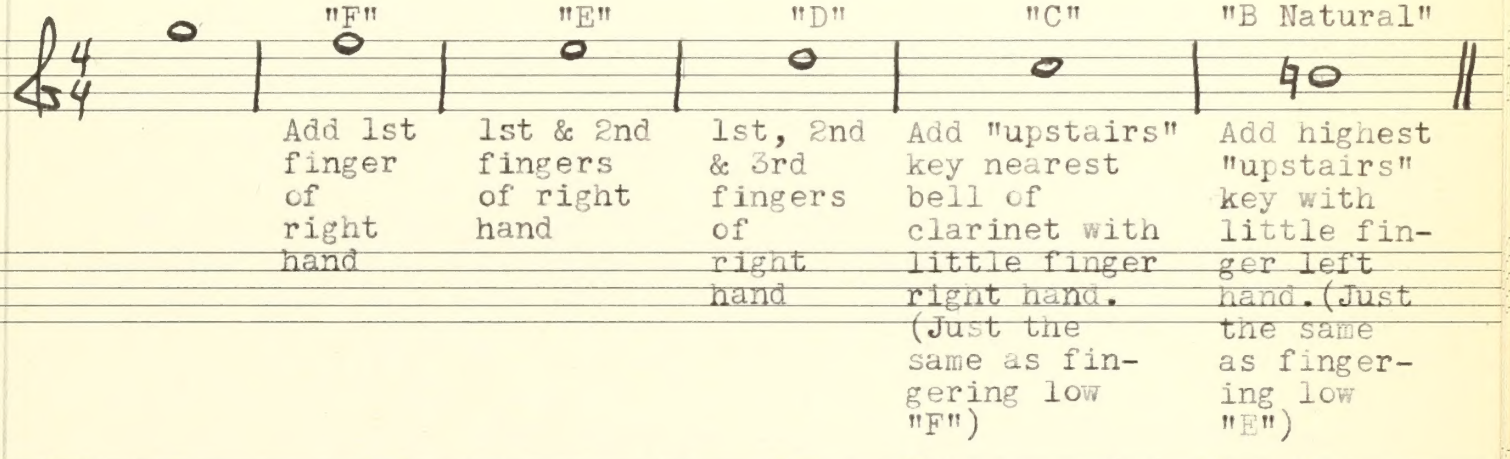
This new tone is called (high) "G".

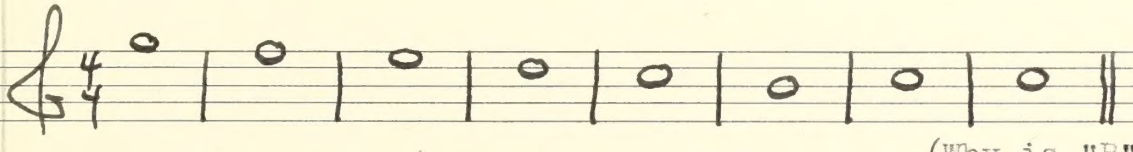
Play the next line very slowly. (Remember: to play the new tone, we just open the register key.)



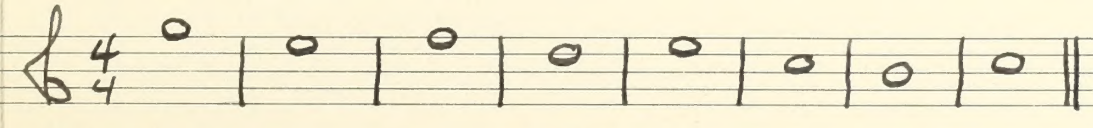
32

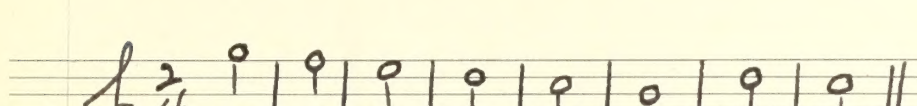
To play the next new tones, we simply add one finger at a time (just as we did for the low tones) keeping the thumb and three fingers of the left hand in the same position as for "G".



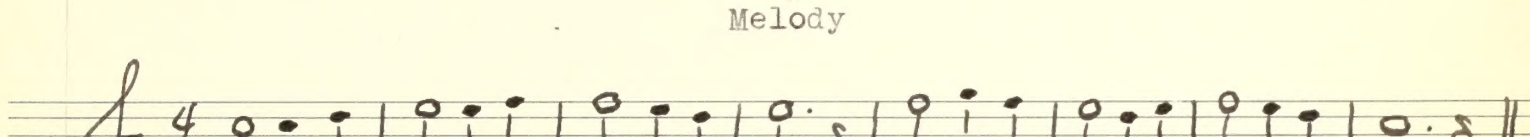


(Why is "B" natural instead of flat?)



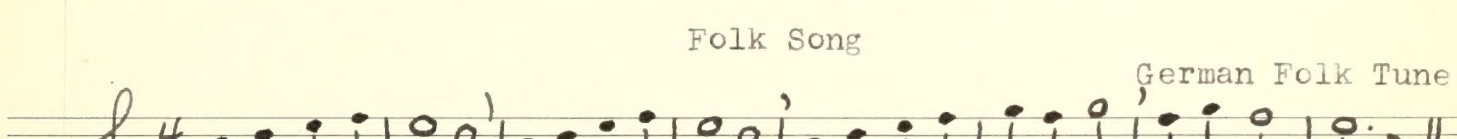


Melody



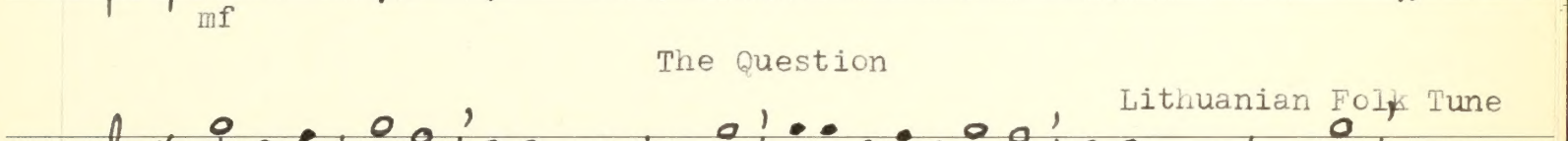
Folk Song

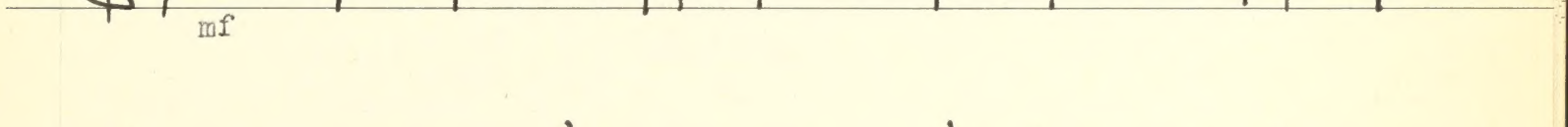
German Folk Tune



The Question

Lithuanian Folk Tune

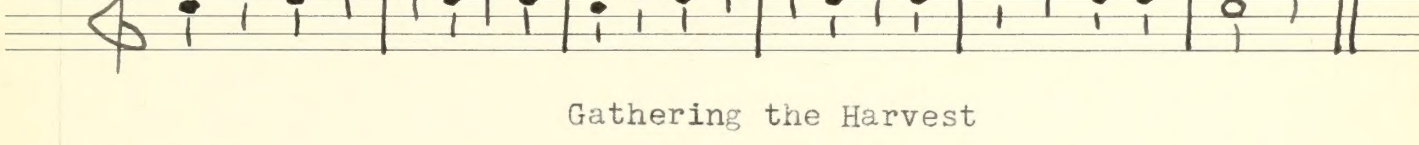




Gathering the Harvest

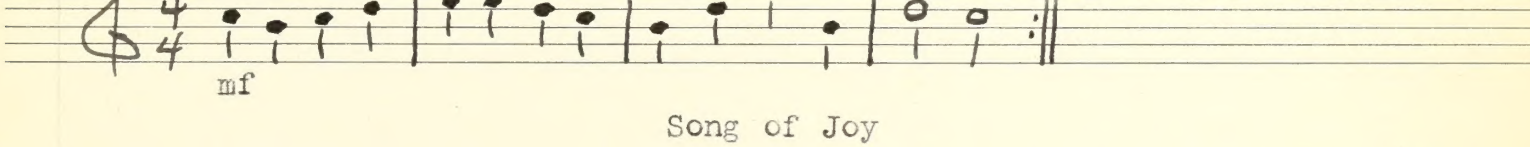
Slowly

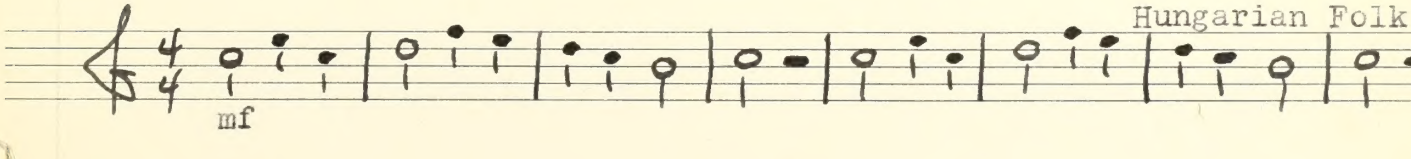
Ukrainian Folk Tune



Song of Joy

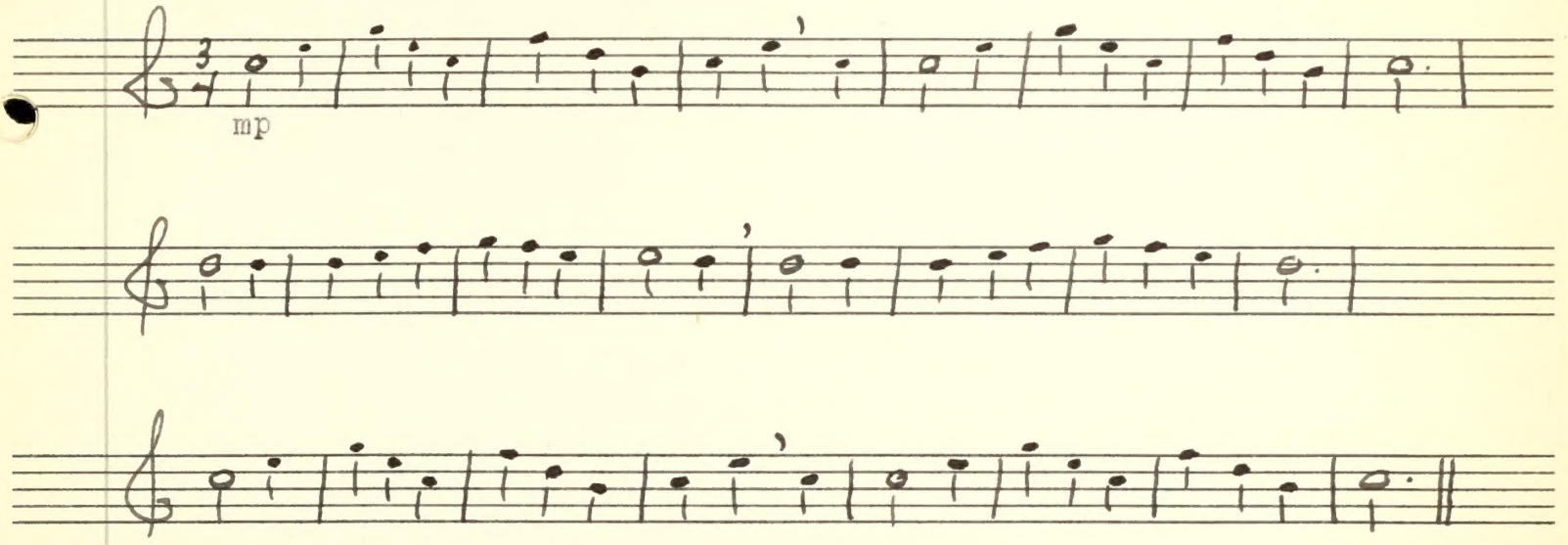
Hungarian Folk Tune



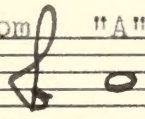
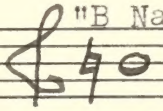


34

Tyrolean Carol

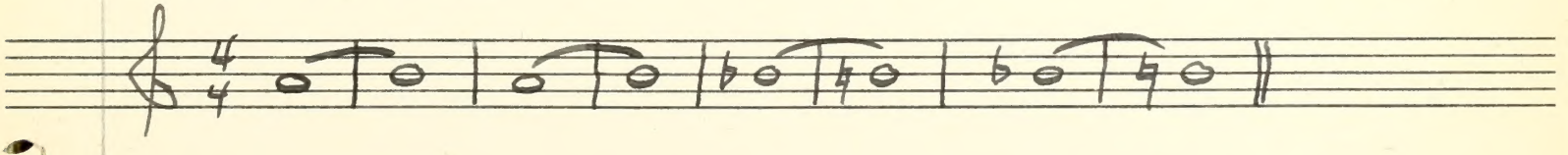


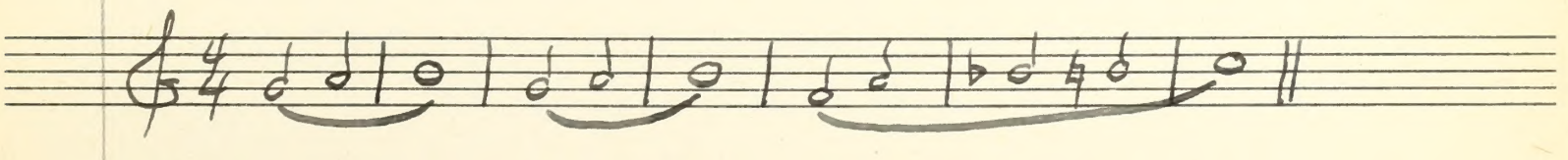
SUGGESTION

When you play from  "A" to  "B Natural"

it helps very much if you keep the fingers of the right hand and the key for "B Natural" down on both notes. This is also good in playing from any of the "throat tones" (G, A, B flat on the staff) to B Natural above.

Try it very slowly:





In Poland

Polish Folk Tune



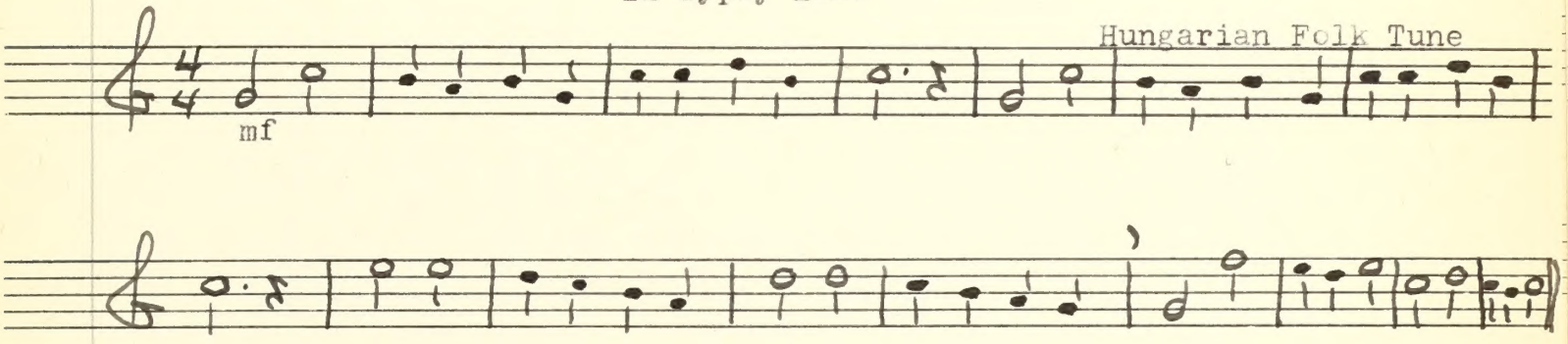
Wooden Shoes

Dutch Folk Tune



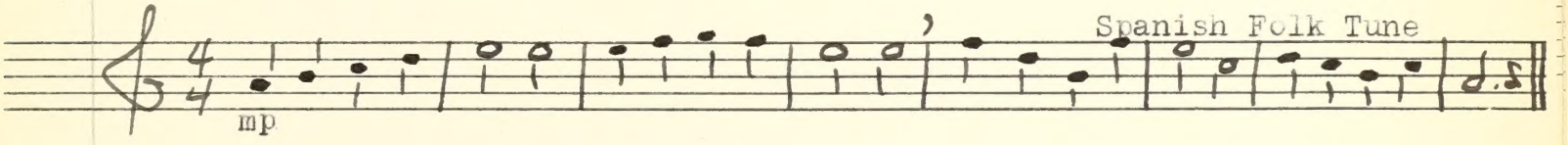
In Gypsy Lane

Hungarian Folk Tune



The Olive Trees

Spanish Folk Tune



Czech, Folk Tune

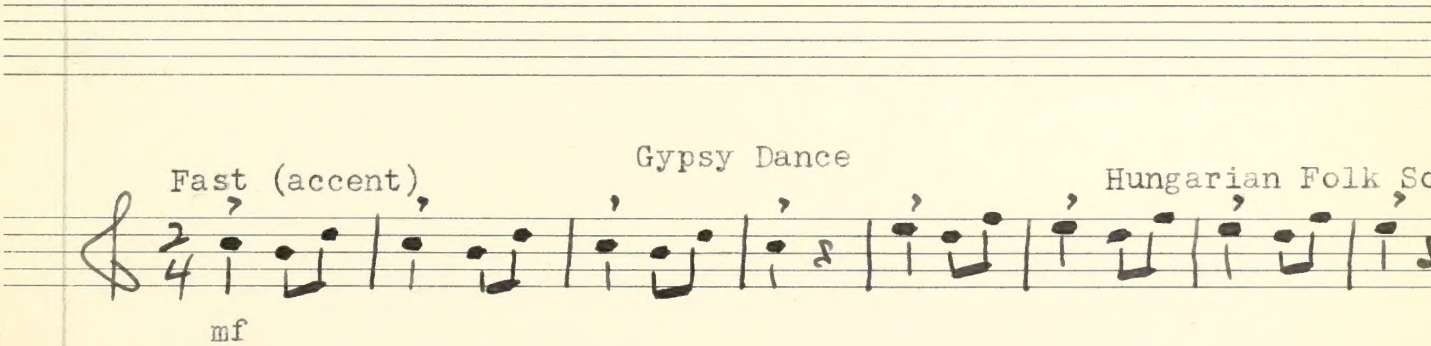




Little Duet



Gypsy Dance

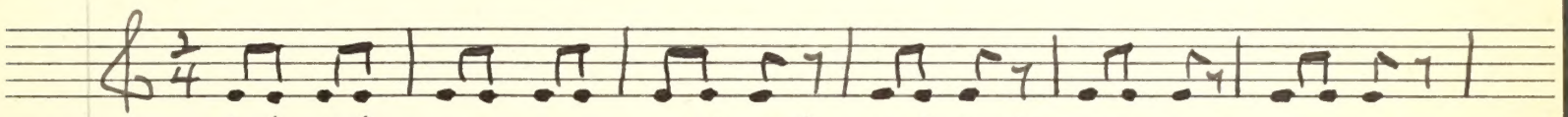


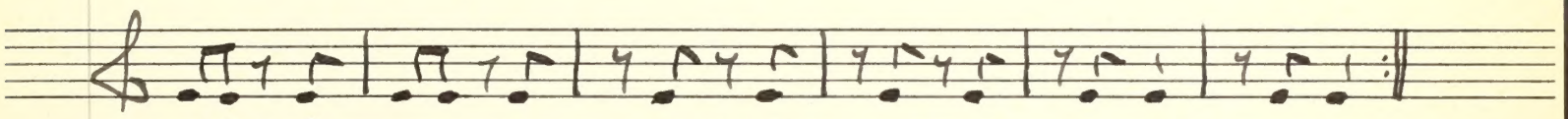
37.

EIGHTH RESTS

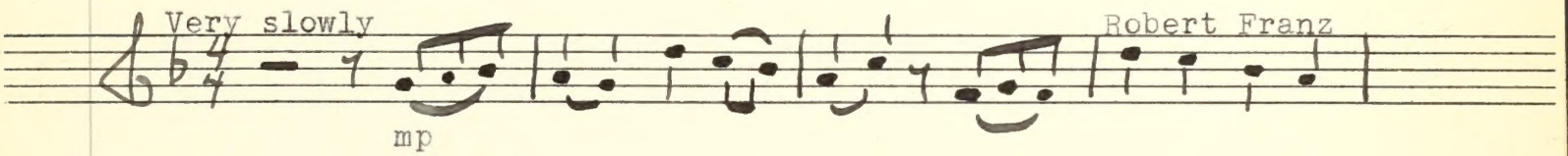
(𝄾) is the sign for an eighth rest. It is equal in value to an eighth note (♪). Do not play on the rests (that's why they are called rests!)

Play the following lines several times until you get used to the proper counting of the time:



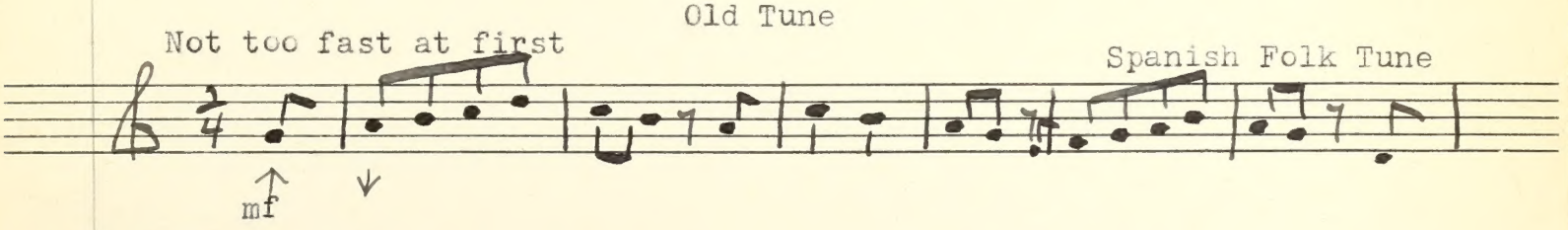


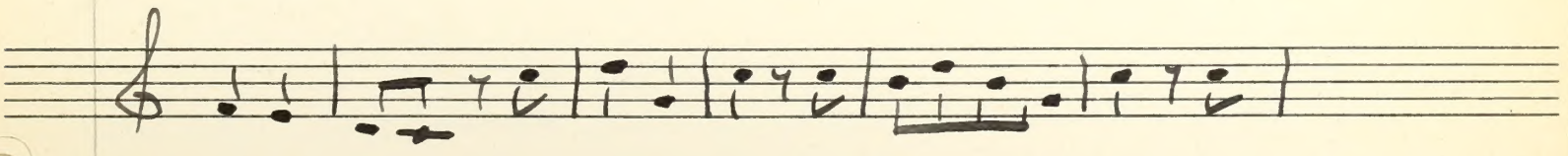
The Rose

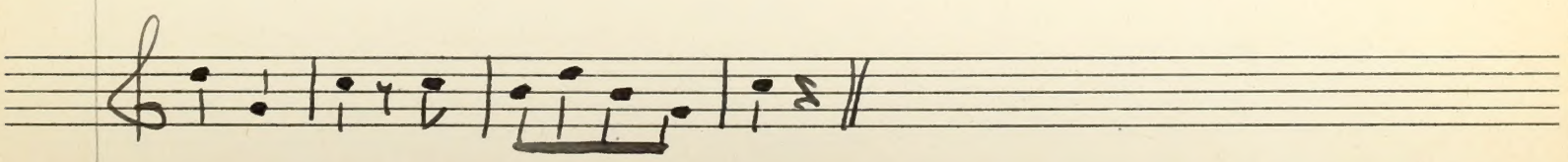




Old Tune

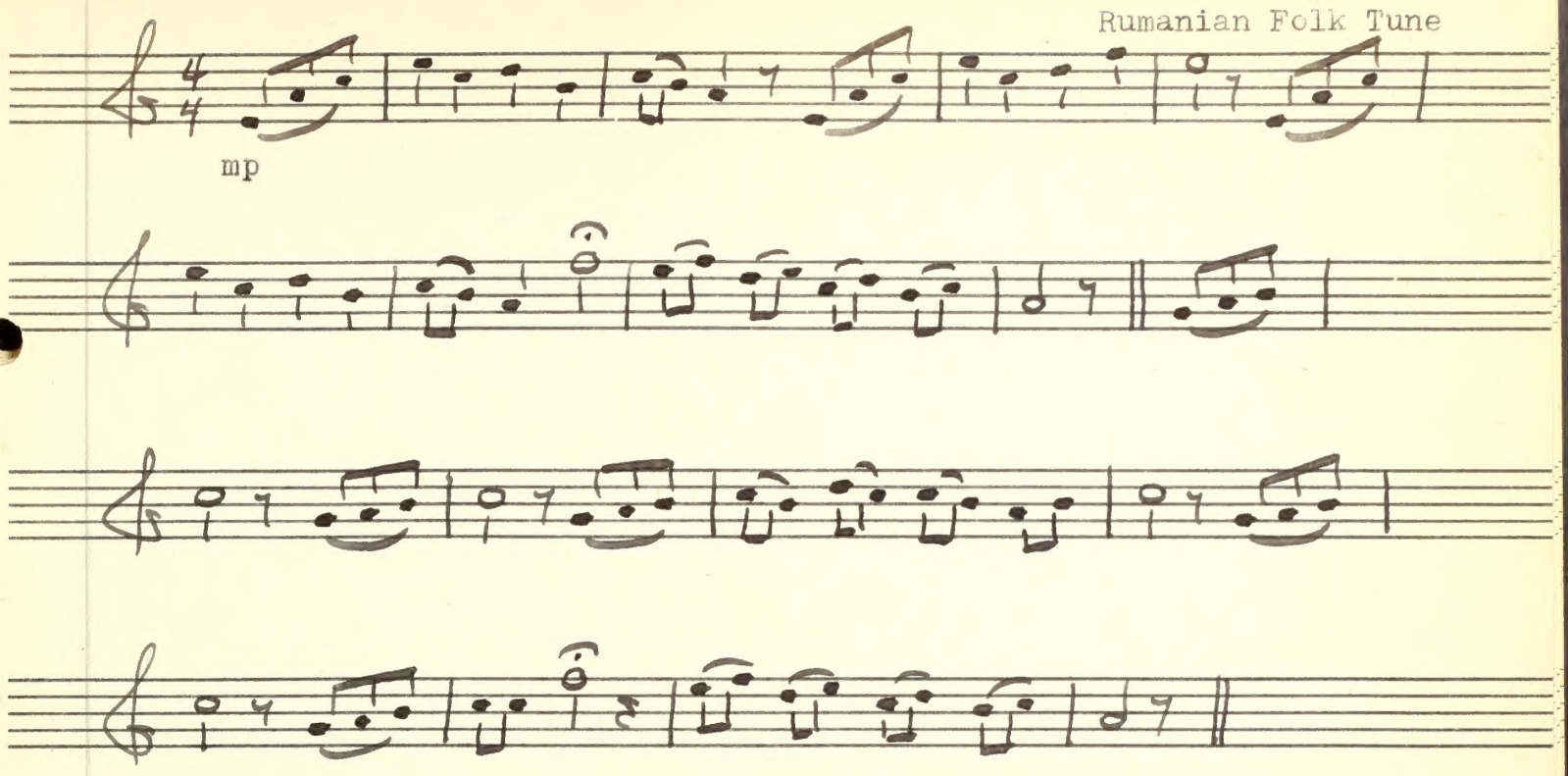






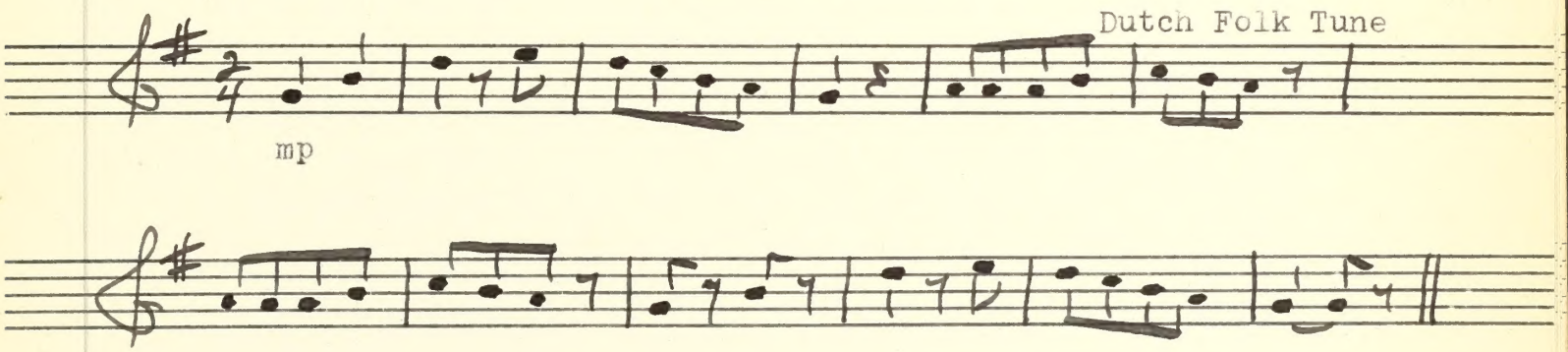
Pastoral Tune

Rumanian Folk Tune



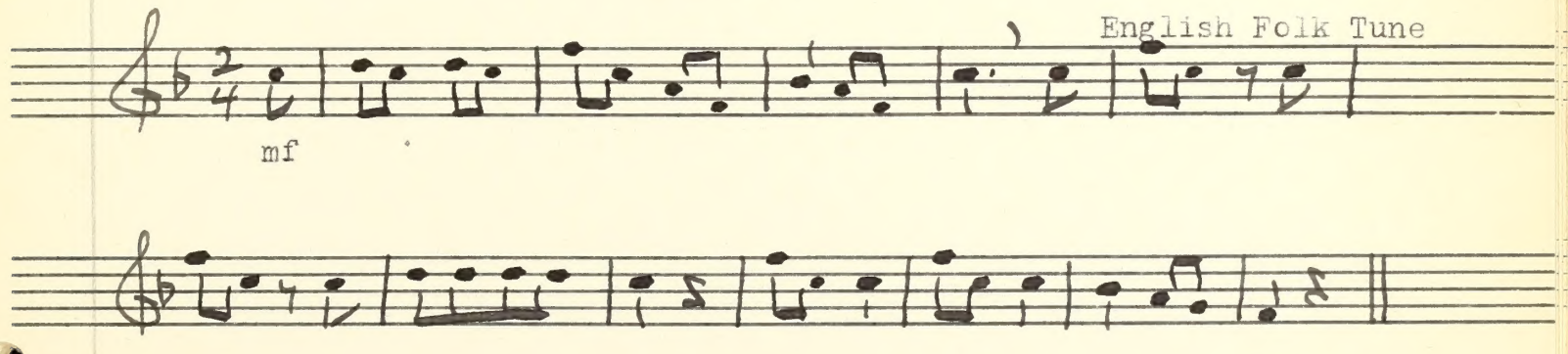
Walk Along

Dutch Folk Tune



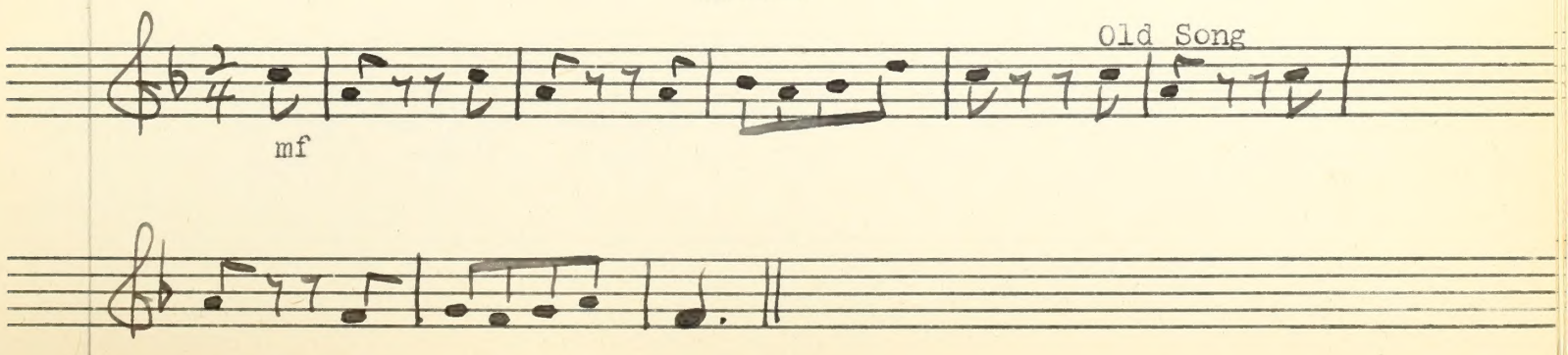
To Market

English Folk Tune



Cuckoo

Old Song



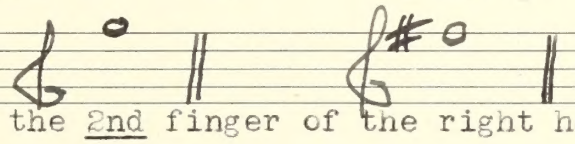
Comin' Round the Mountain

American Folk Tune



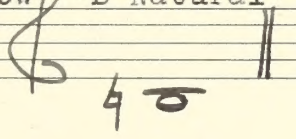
NEW TONES

To play from "G" to "F Sharp"

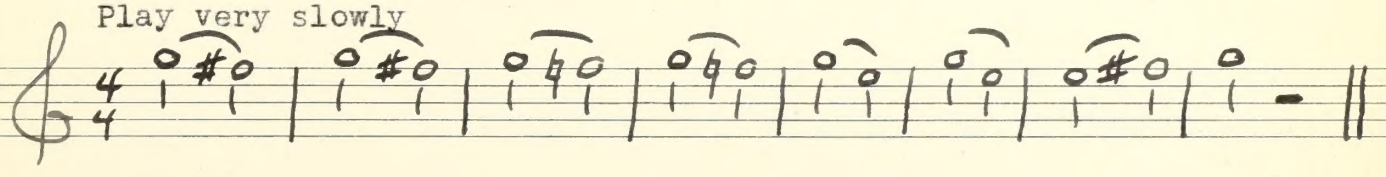


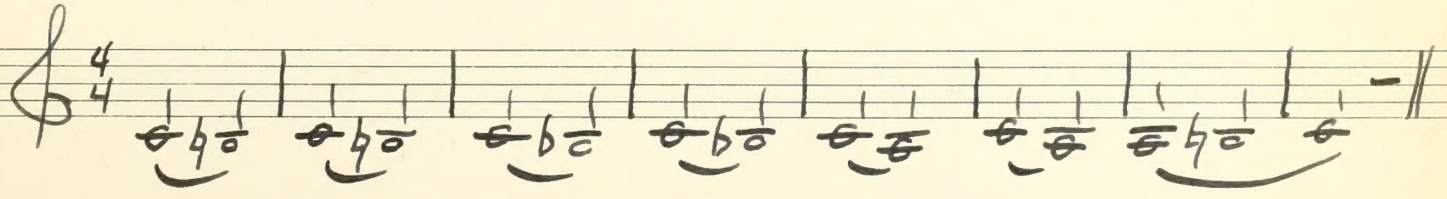
we just add the 2nd finger of the right hand to the "G" fingering.

This same fingering except with the register key closed sounds low "B Natural"



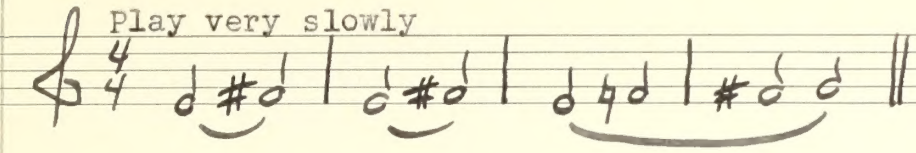
Play very slowly



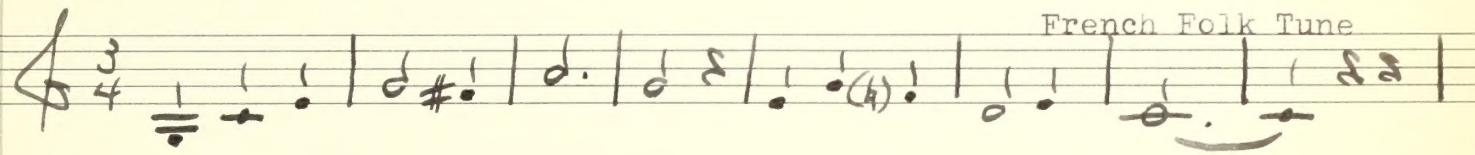


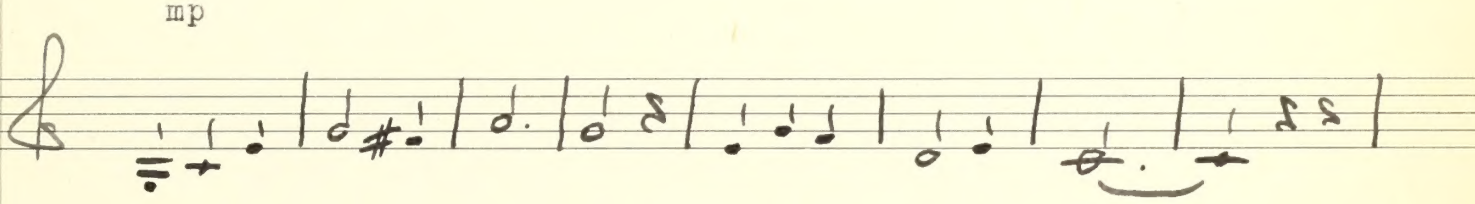
40.

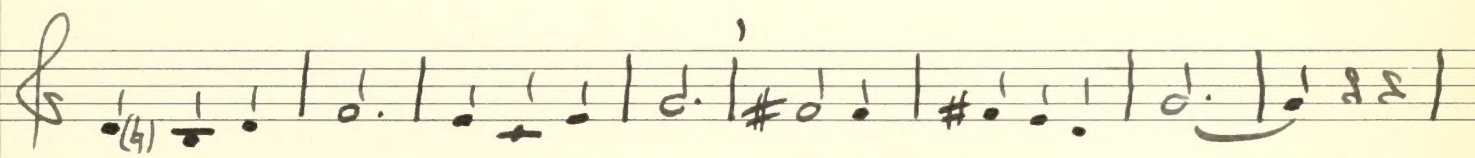
This "F Sharp" is played with just the first finger of the left hand on the top tone hole.

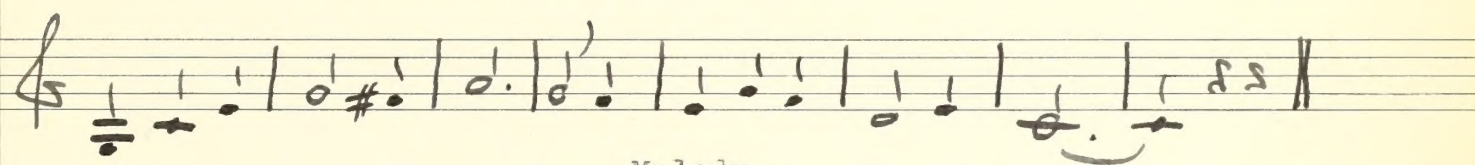


Song of the Sea





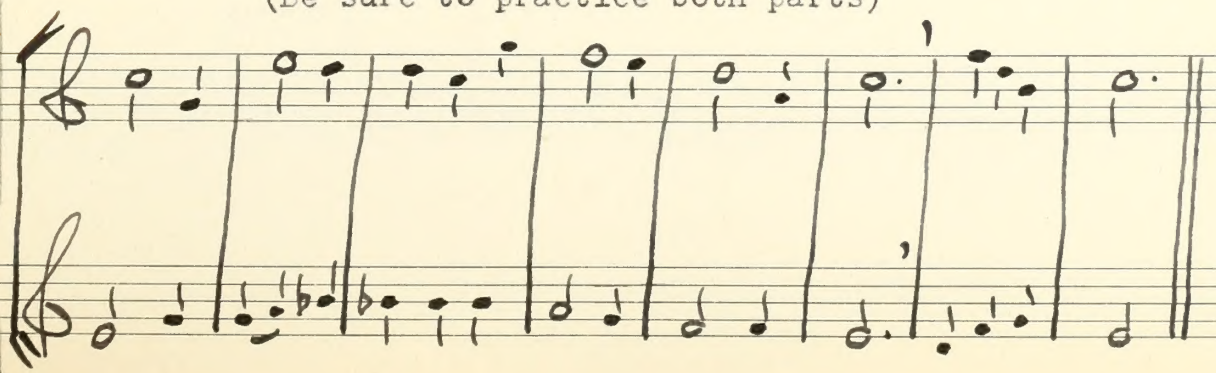




Melody



(Be sure to practice both parts)

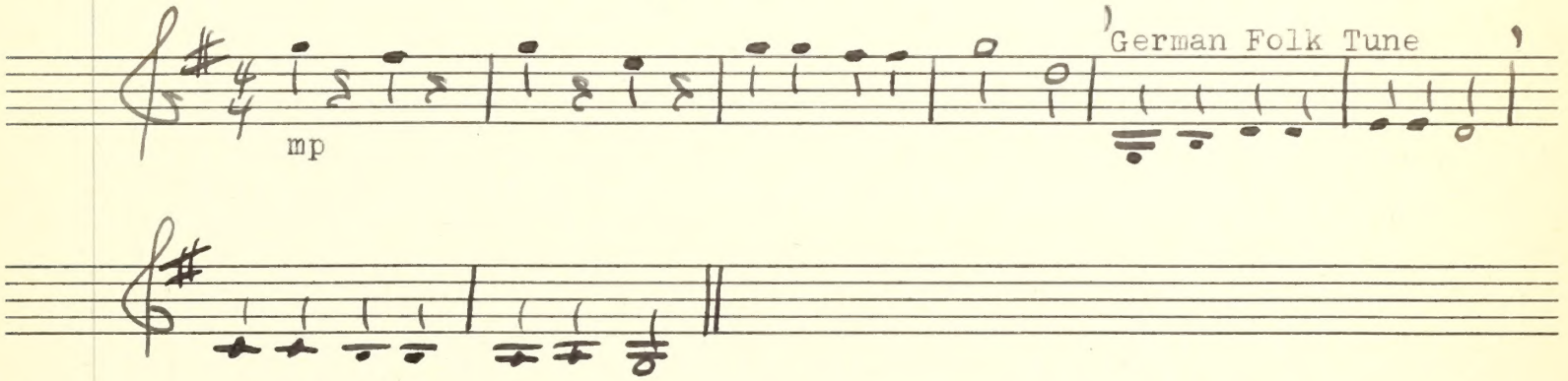


Where, Oh Where?

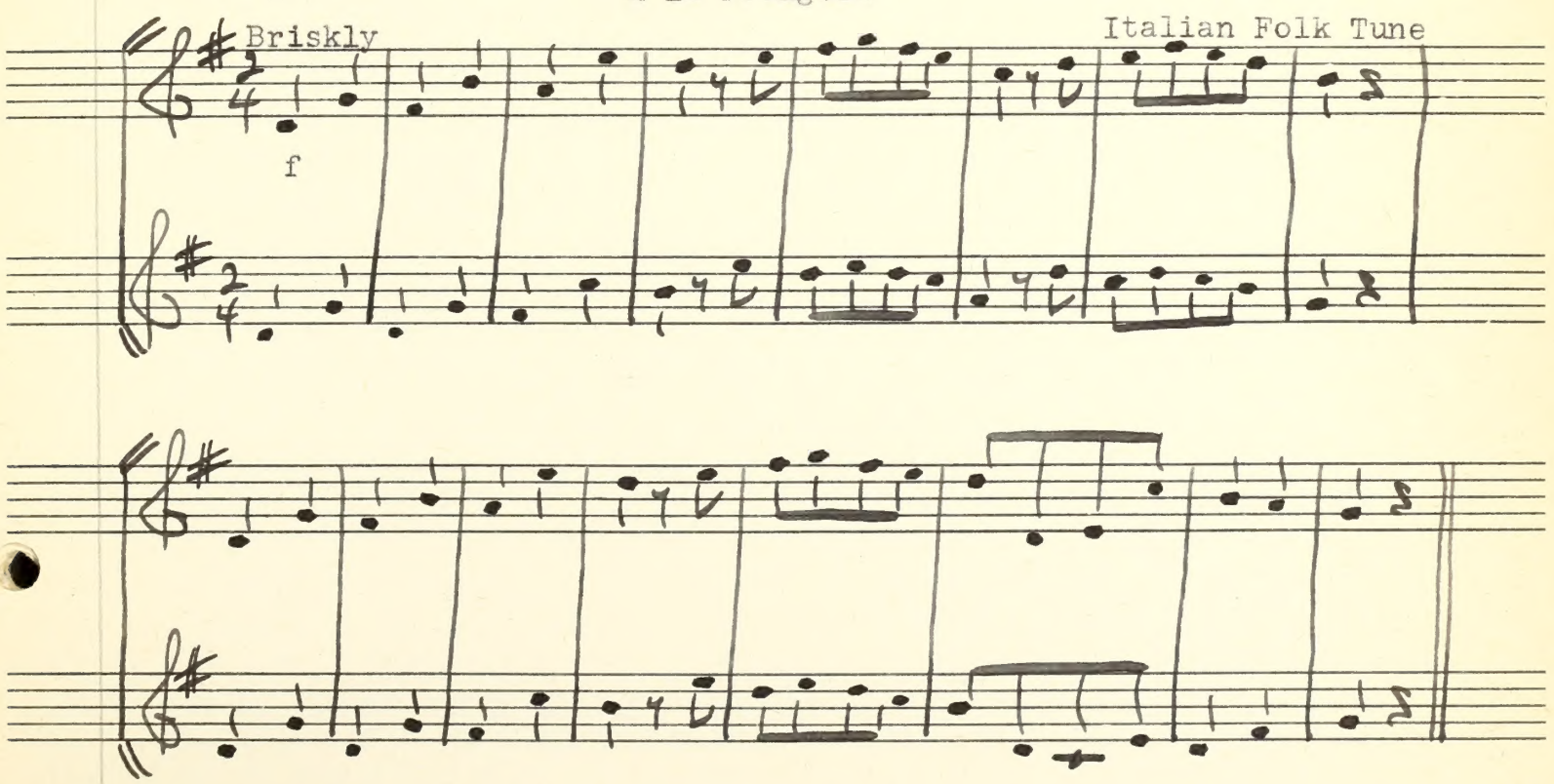
German Folk Tune



Left, Right

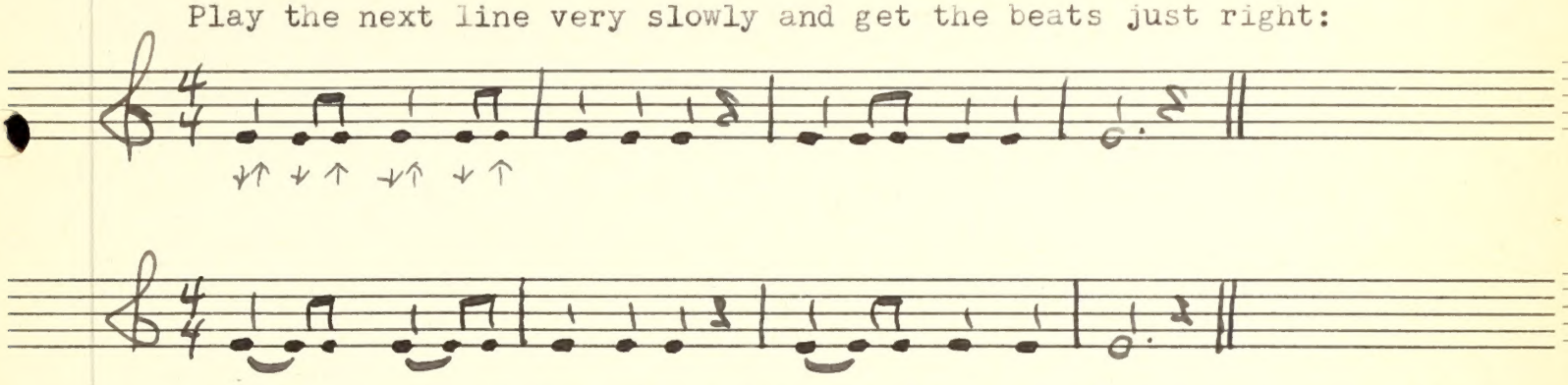


A La Frangesa



A NEW RHYTHM

Play the next line very slowly and get the beats just right:



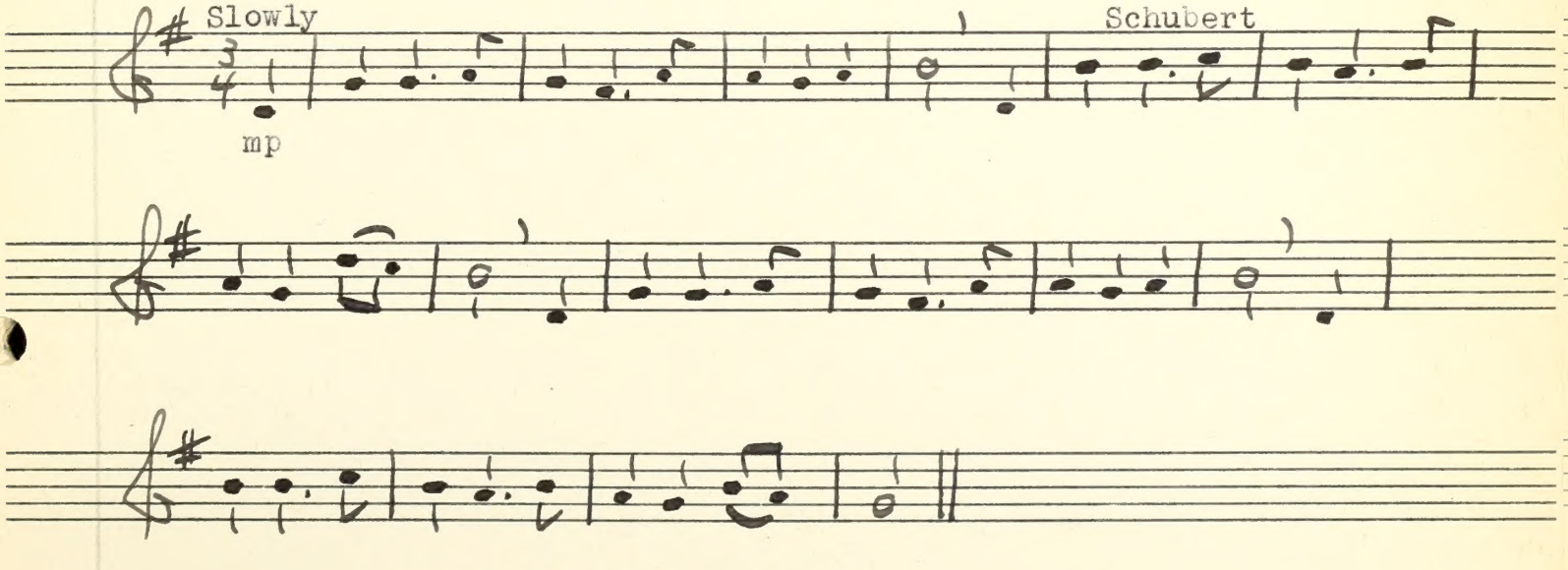
A quarter note tied to an eighth note thus receives one and a half beats.

These notes may be combined and written as a dotted quarter note (♩.) but this note still receives the same number of beats. Remember: A dot is equal to one half the value of the note before it.

Thus the next line is played exactly the same as the second line of music on the page:

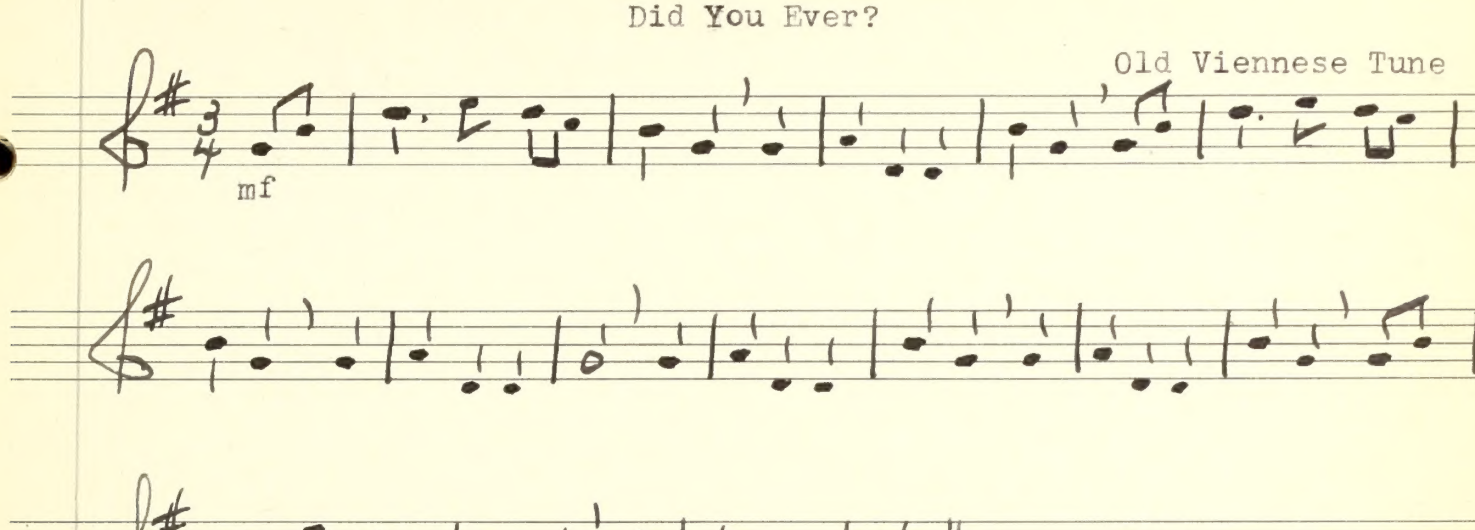


Theme



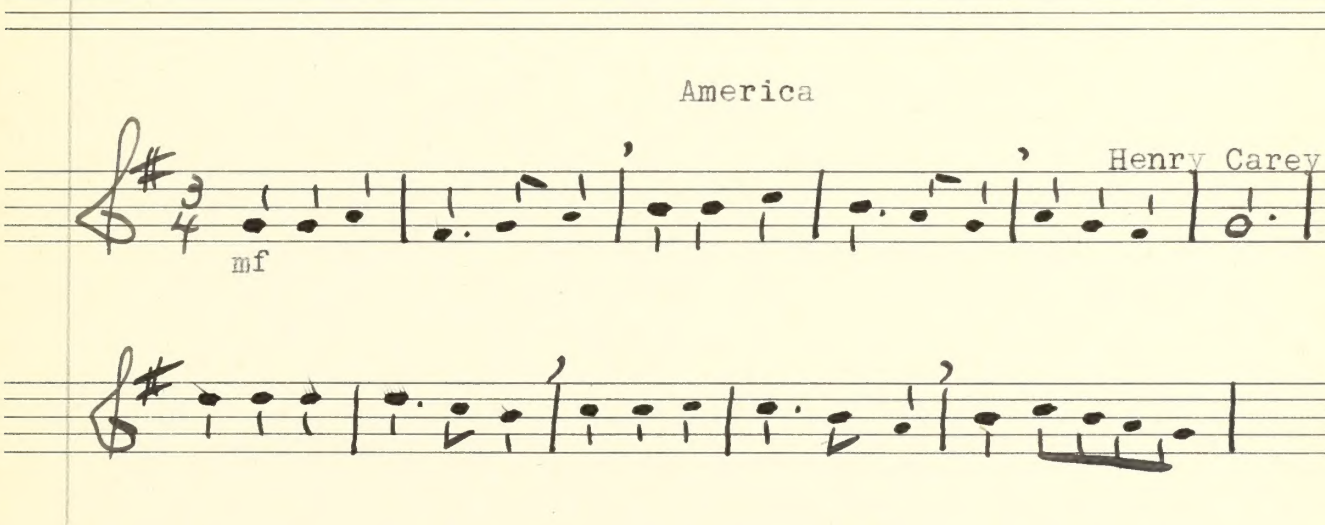
Did You Ever?

Old Viennese Tune



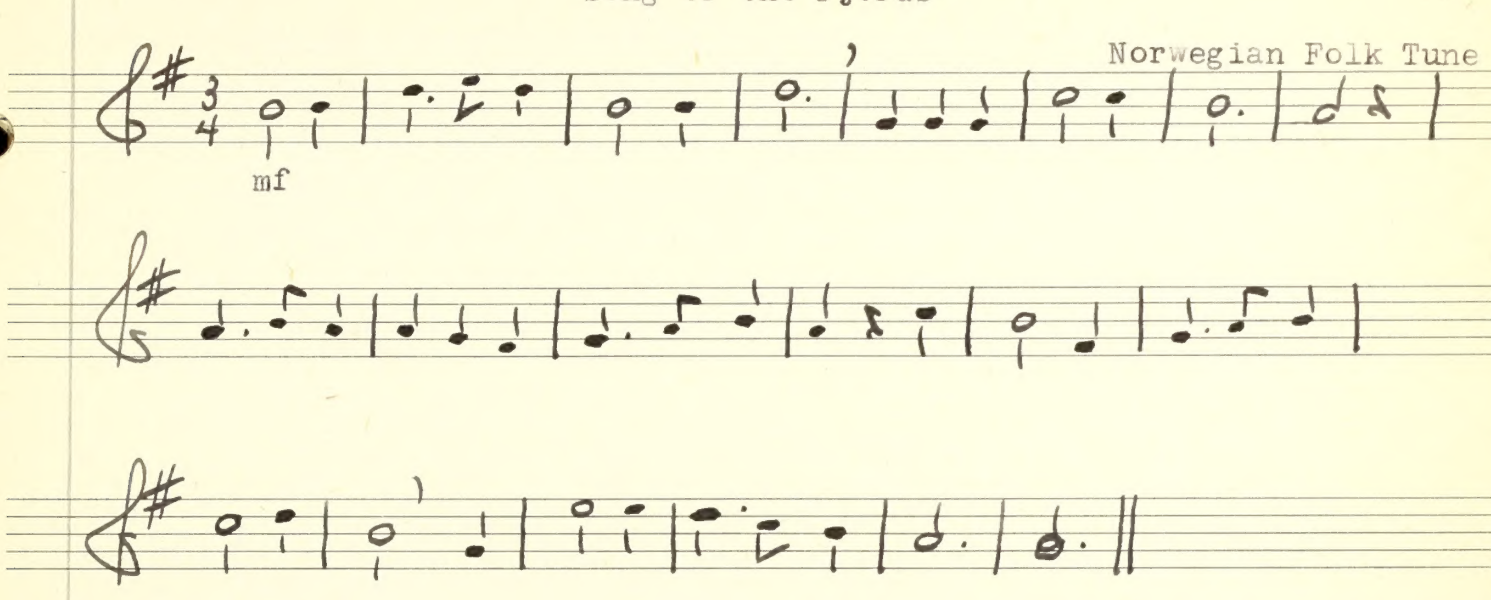
America

Henry Carey

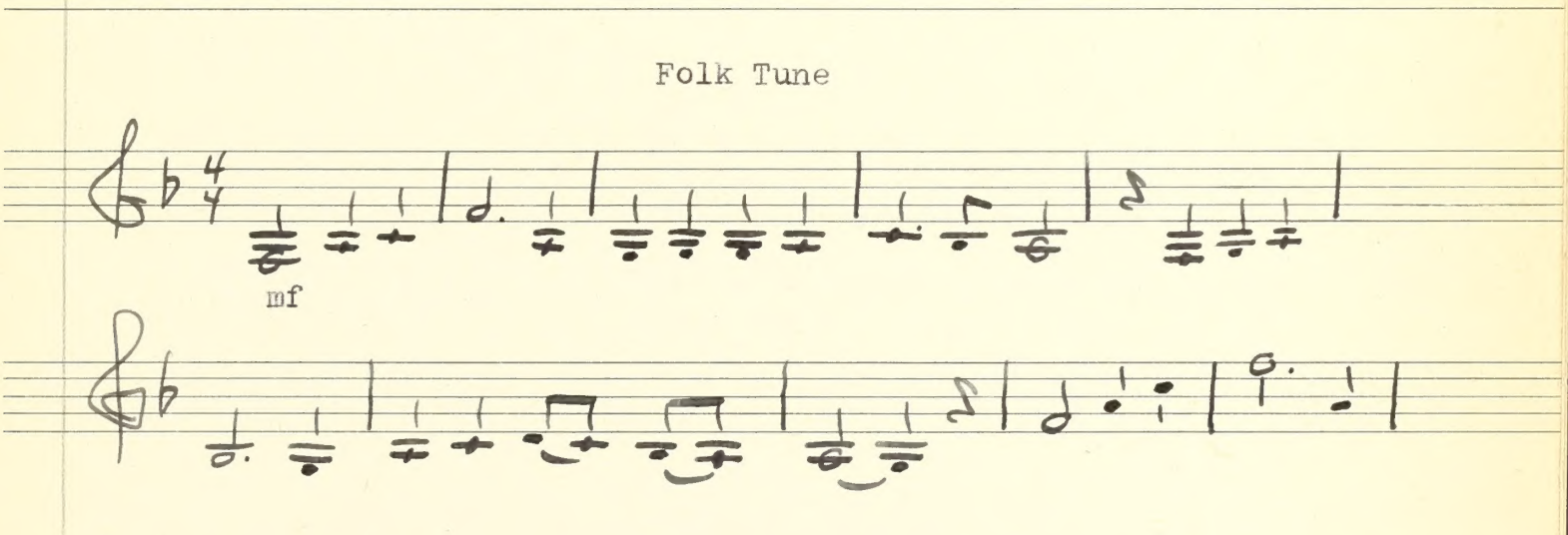


Song of the Fjords

Norwegian Folk Tune

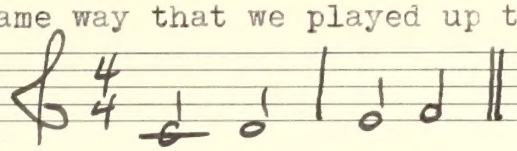


Folk Tune

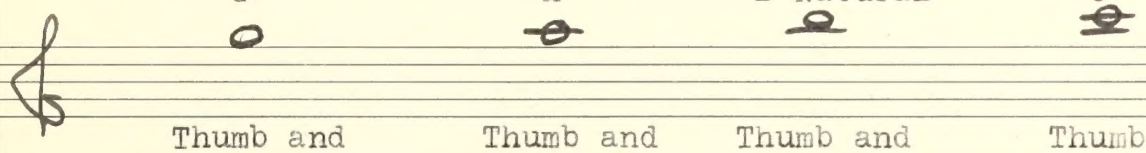


NEW HIGH TONES

In the same way that we played up the scale from low "C"

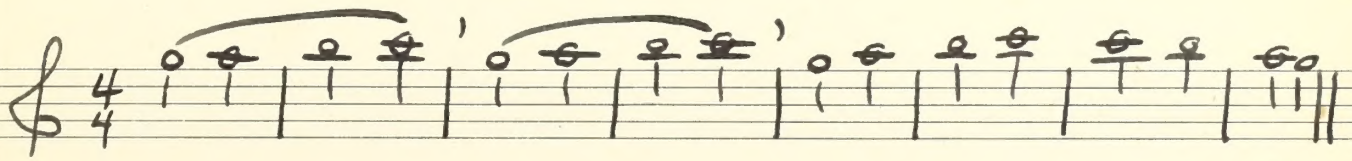


we can play up the scale from high "G" by raising one finger at a time, keeping the register key open, of course.

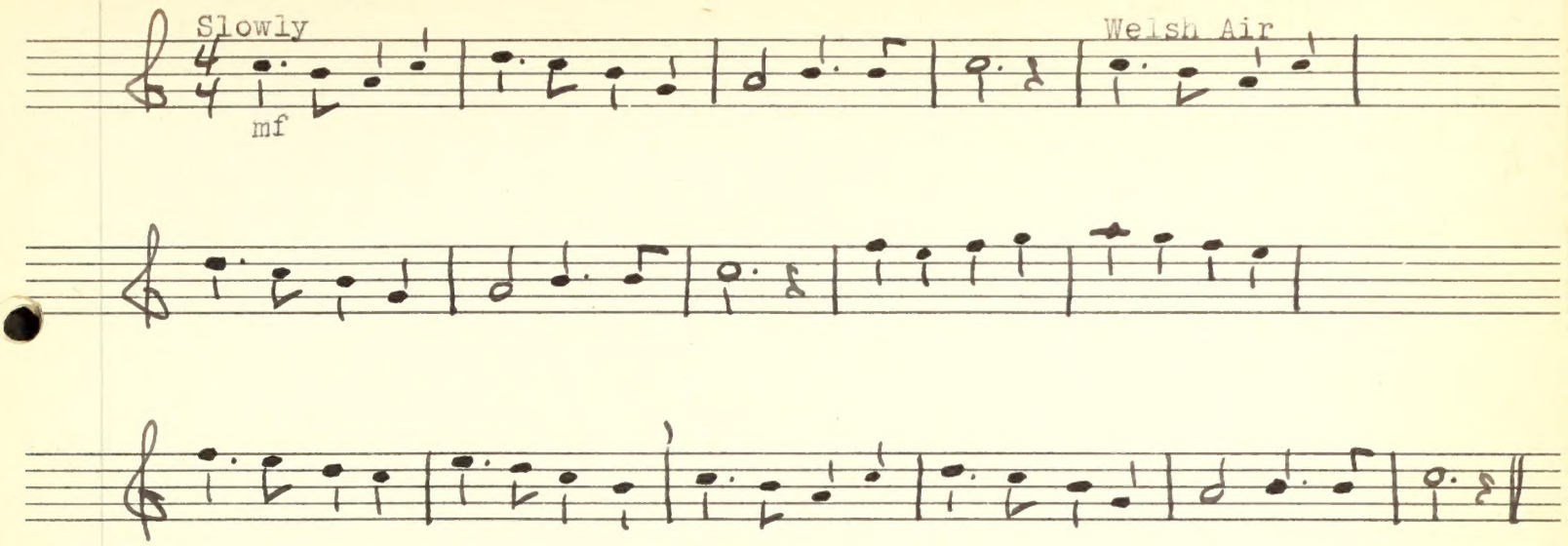


Thumb and 3 fingers of left hand	Thumb and 2 fingers	Thumb and 1st finger	Thumb and register key only

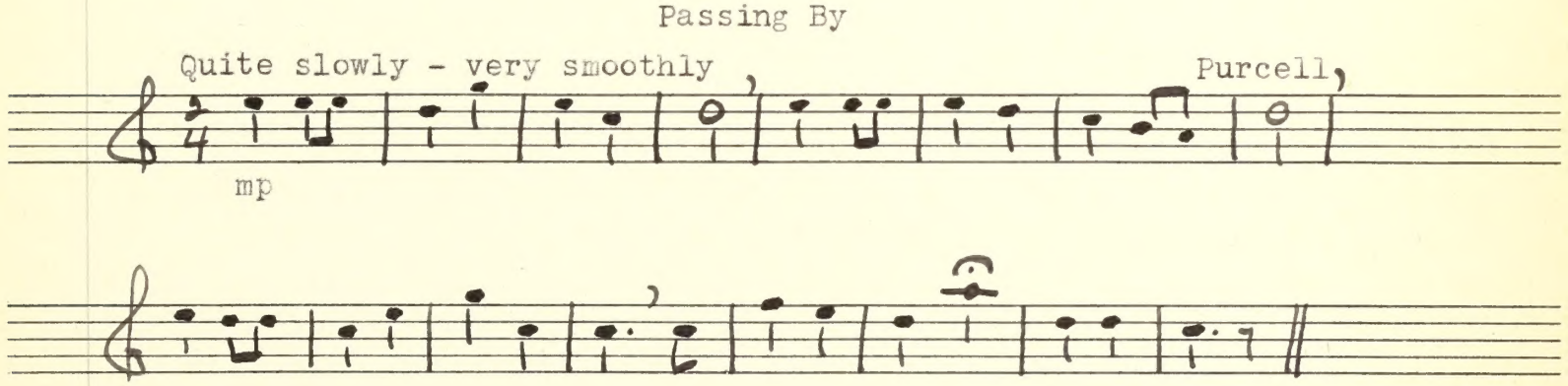
Try the next line very slowly until you are sure of the high tones. (Remember to push up with your right hand thumb and keep your chin forward!)



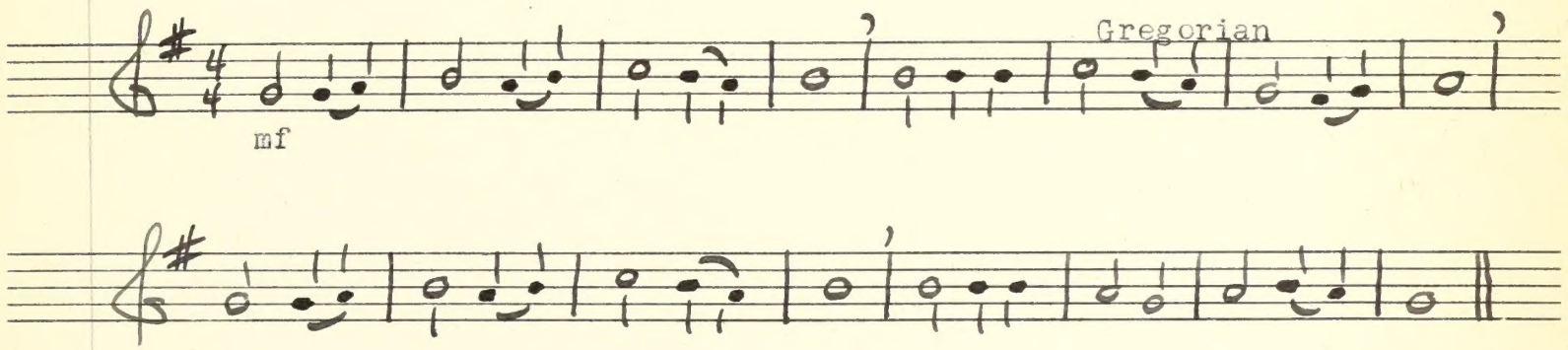
All Through the Night

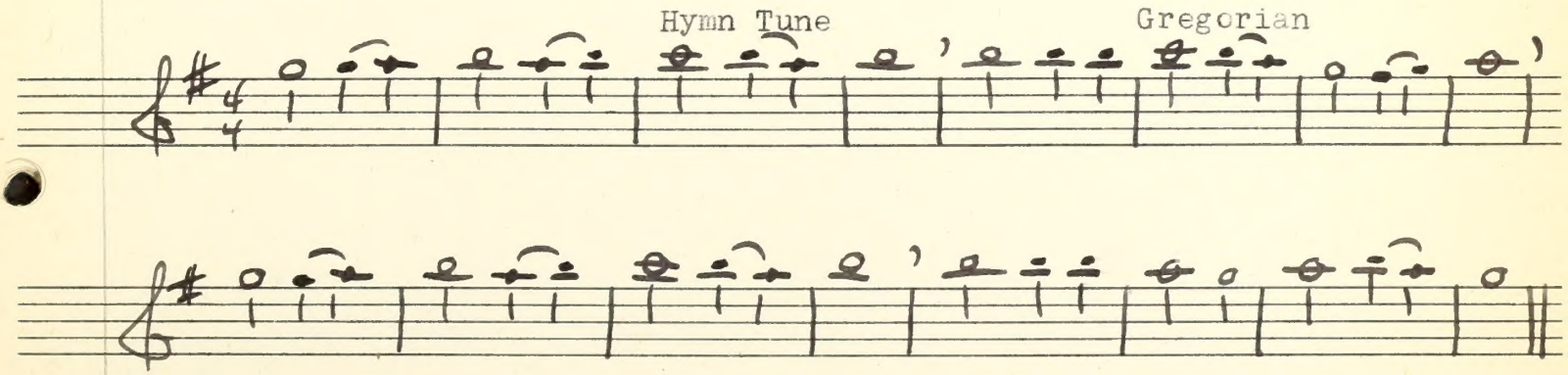


Passing By

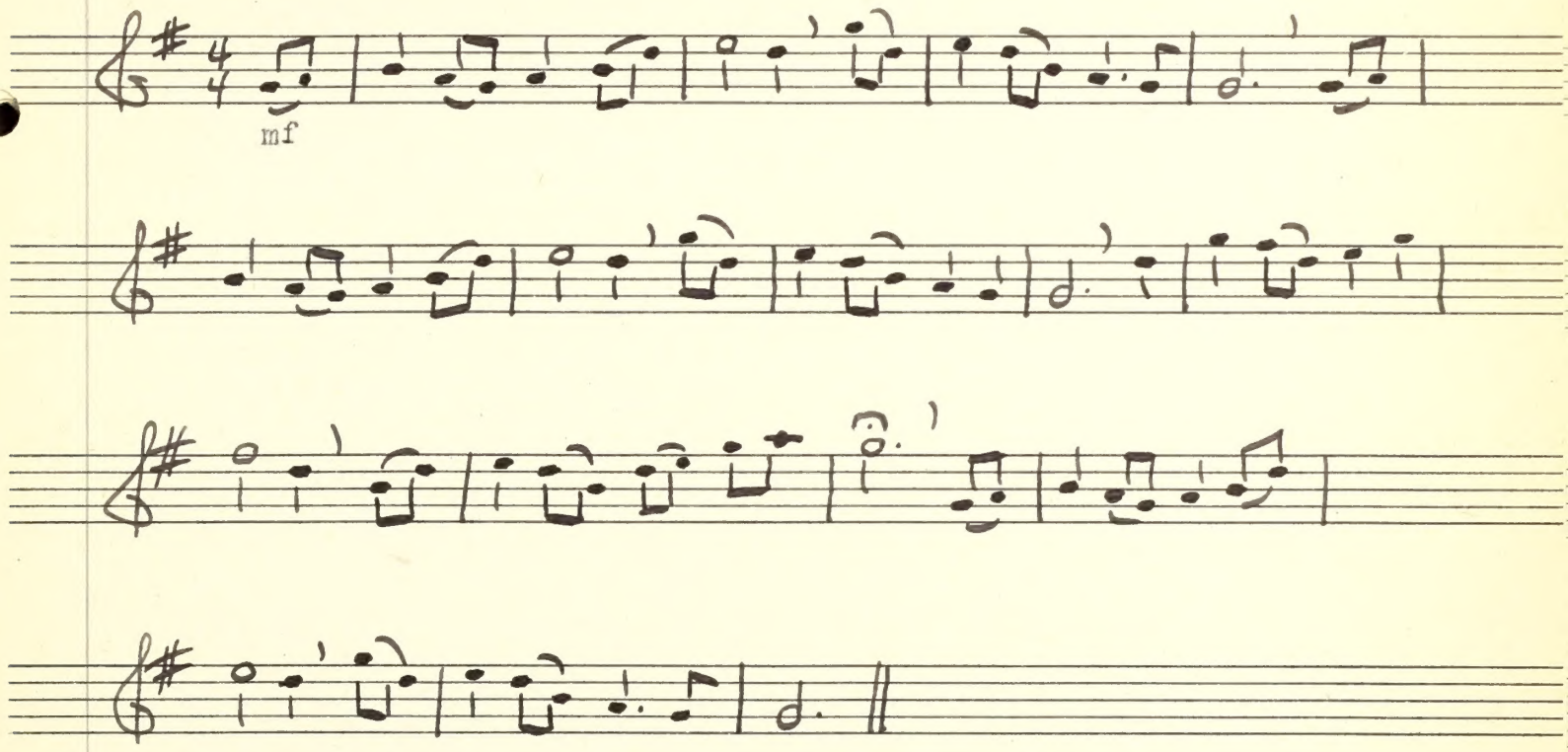


Hymn Tune

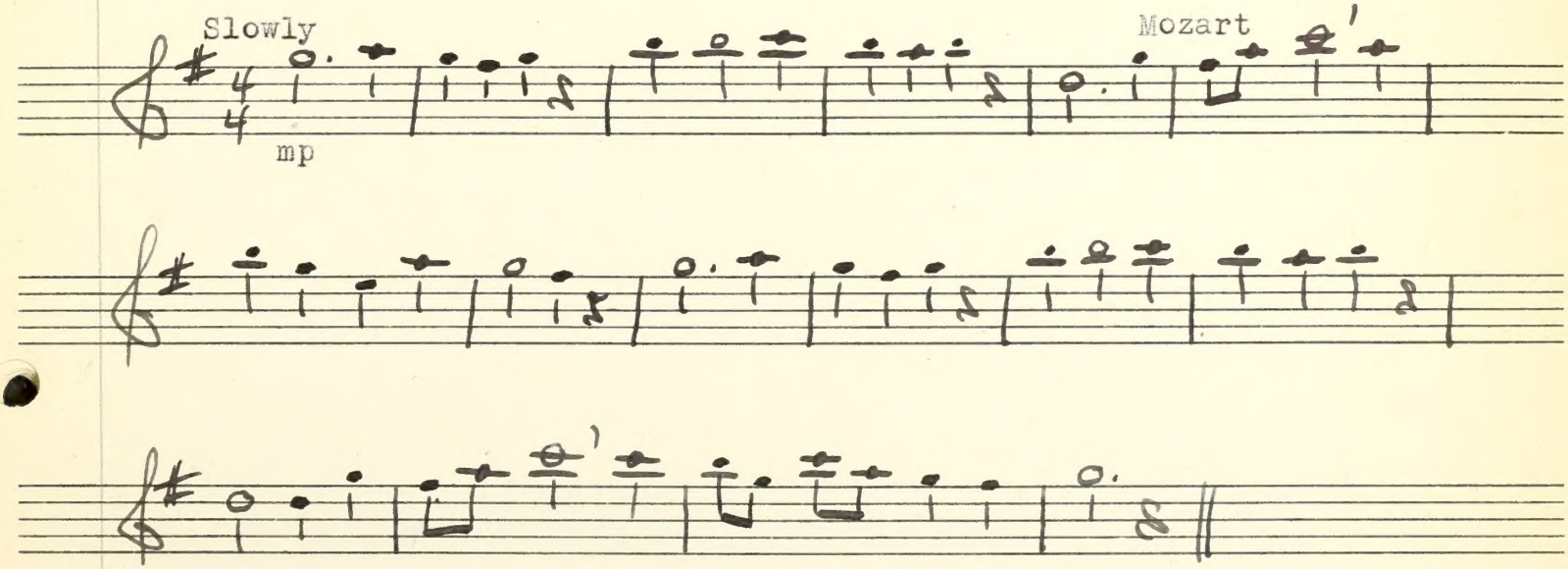




Irish Folk Tune

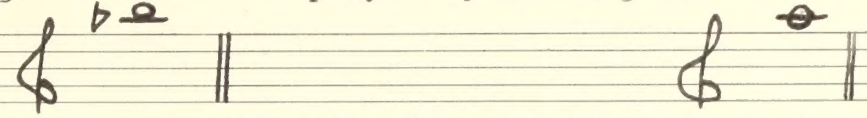


Little Air



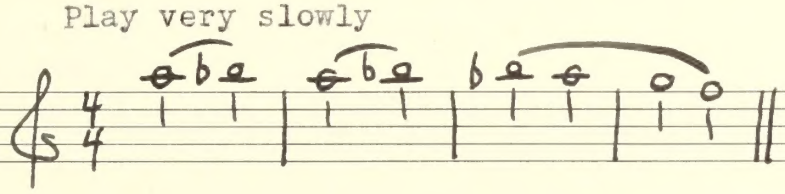
MORE NEW TONES

High "B Flat" is played by holding the "A"

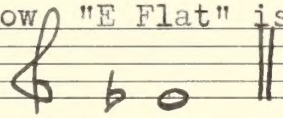


fingering and adding the first "side key" just above the first finger of the right hand, with the second joint of that finger.

Play very slowly

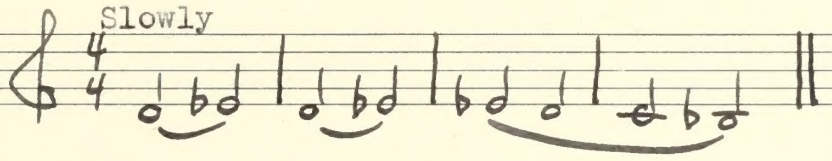


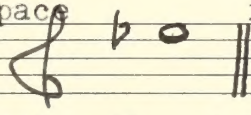
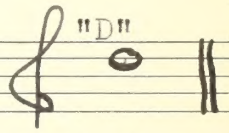
Low "E Flat" is played the same as high "B Flat"



with the register key closed.

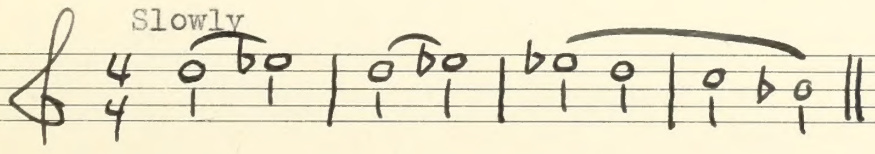
Slowly



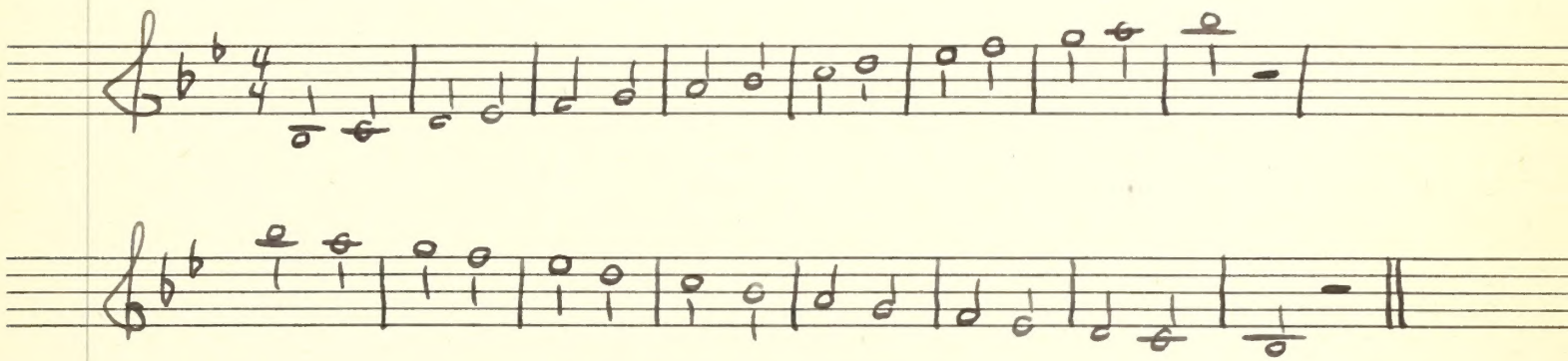
"E Flat" on the 4th space  is played by keeping the "D" 

fingering down and adding the right hand "upstairs key" nearest the other fingers. This new key is operated by the little finger of the right hand, of course.

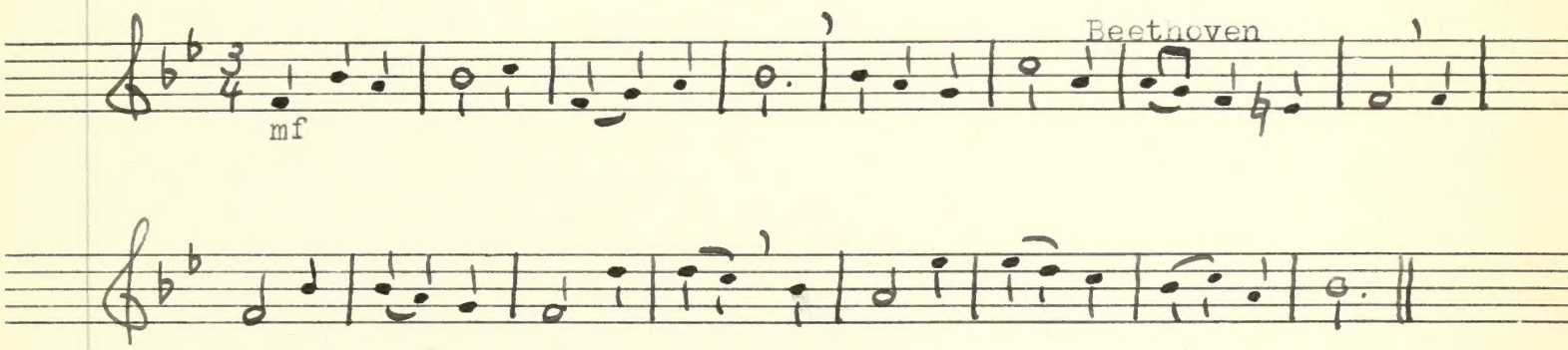
Slowly



Let's see if you can play all of these new tones combined into what is called the "B Flat Major scale." Notice the "key signature." It will always tell you what notes to play sharp or flat.



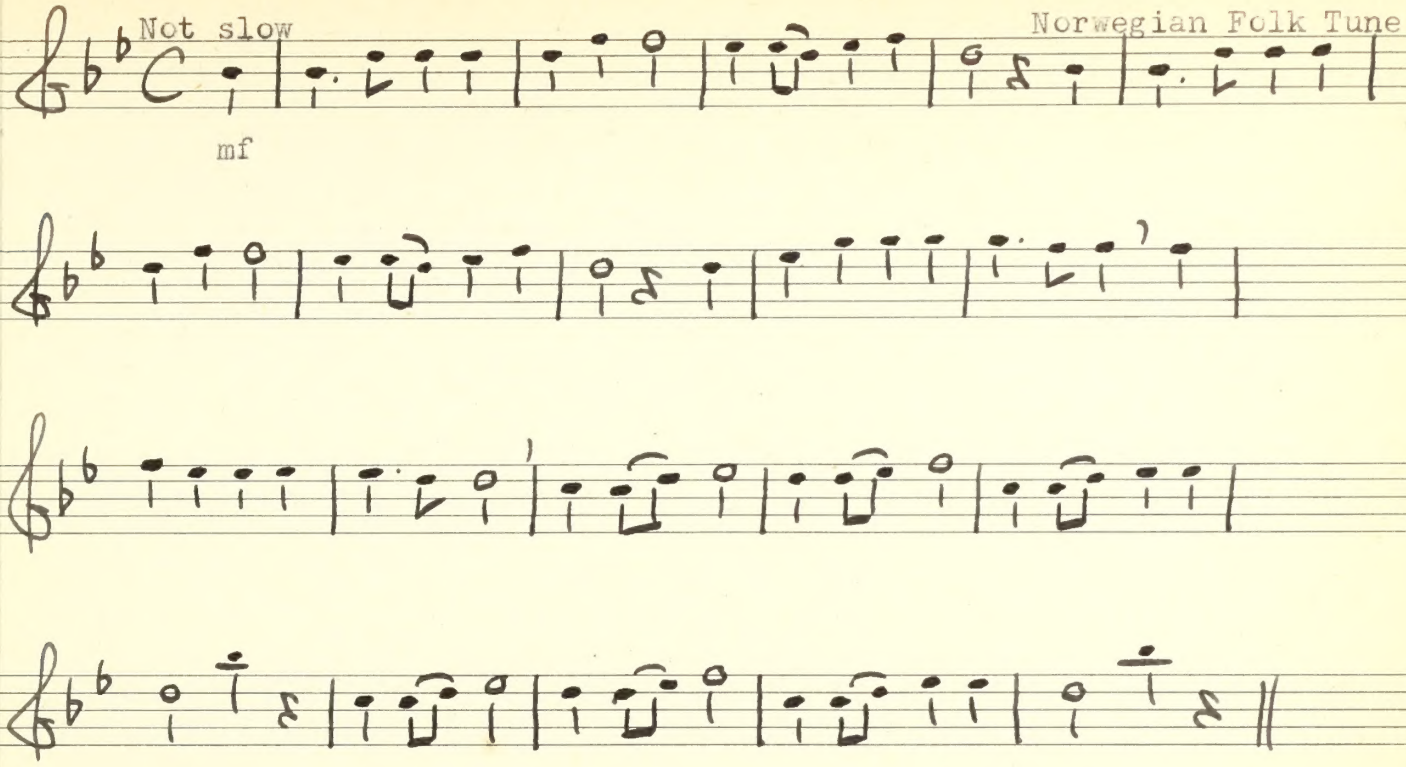
God of the Earth



Children of Kildare



A Sailors' Life

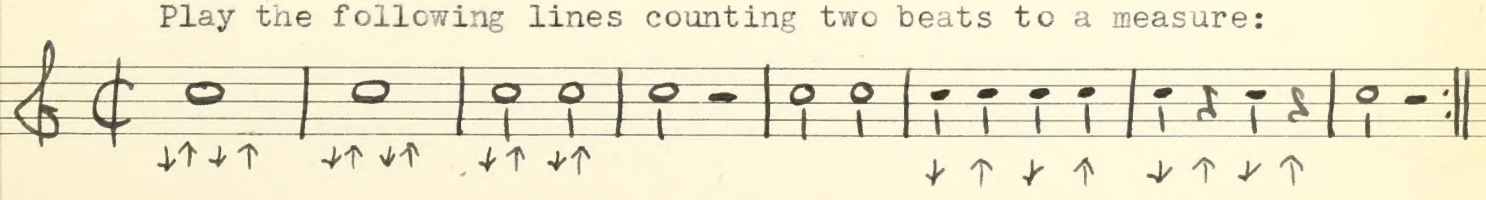


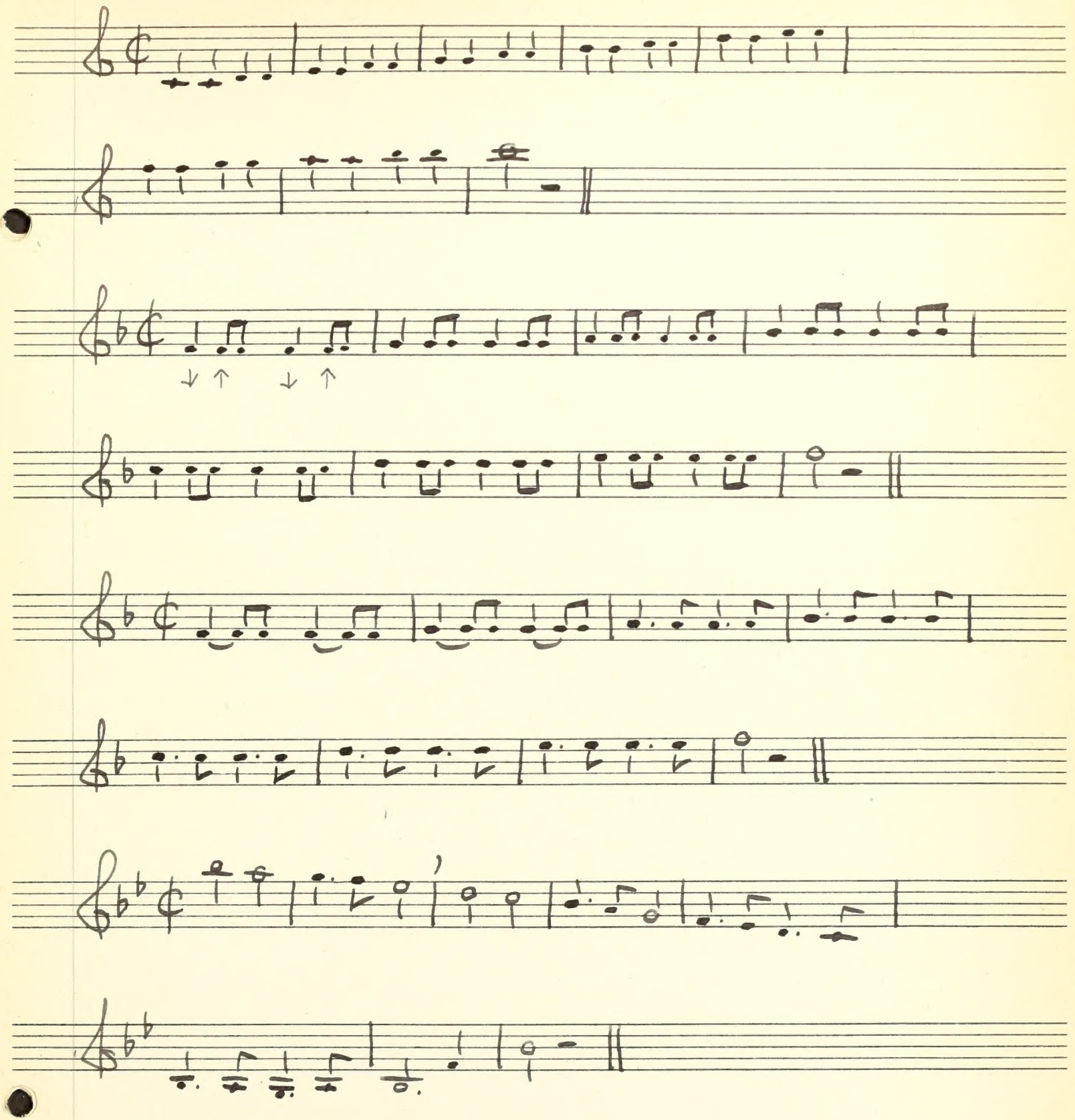
CUT TIME

Time signatures tell us how many beats there are in a measure and what kind of notes receive one beat. The upper number tells how many beats in the measure and the lower number tells what kind of a note receives one beat. For instance $\frac{4}{4}$ time means "four beats in a measure and a quarter note receives one beat." This is a very common time signature and can be indicated by a large C as in the last two folk songs.

Frequently a time signature like this ¢ is found. This is "cut time" (or alla breve) and means the value of the notes is cut in two, so that the half notes receive one beat. It might be written as $\frac{2}{2}$ time. It is used very frequently for fast selections, especially marches.

Play the following lines counting two beats to a measure:

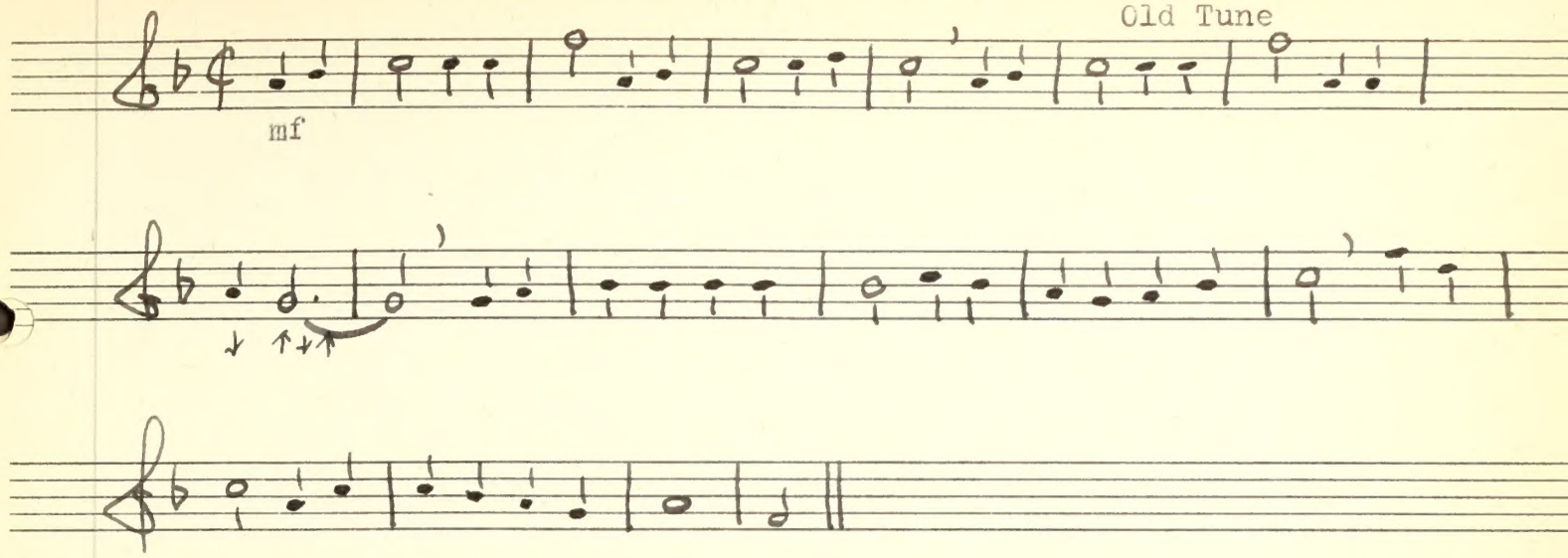




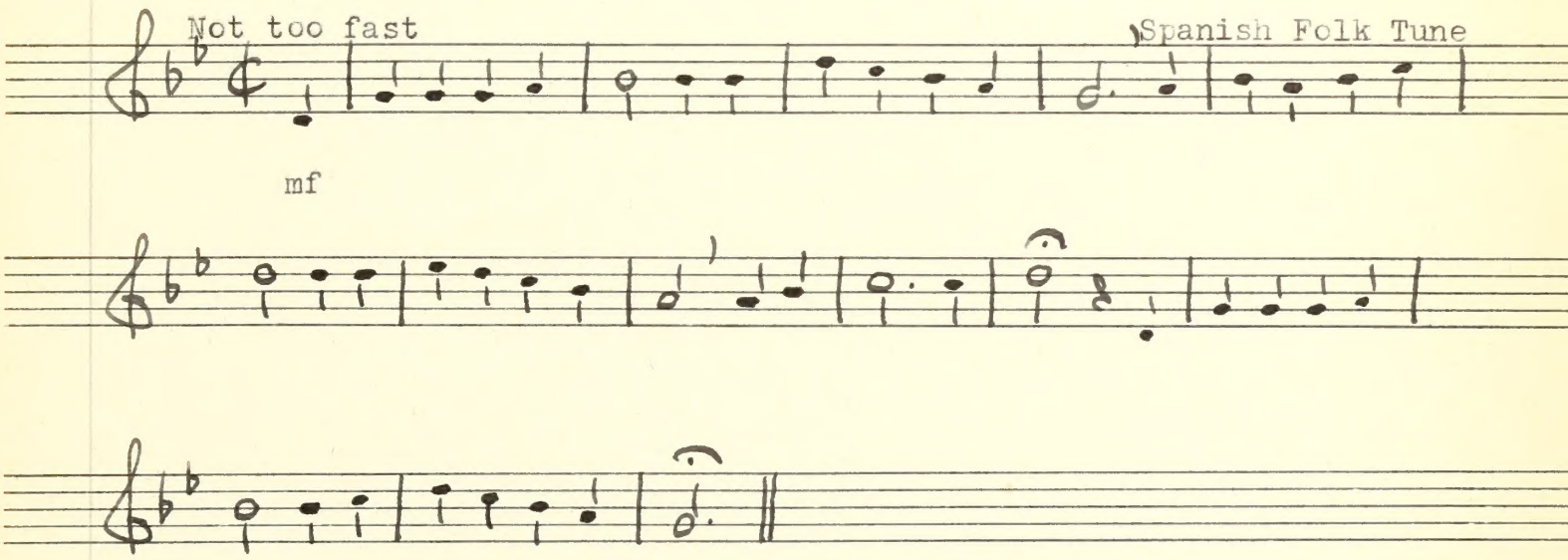
BOSTON UNIVERSITY
COLLEGE OF LIBERAL ARTS
LIBRARY

Billy Boy

Old Tune



Senor Jose



Lumberjack Song



53

Fair Giulietta

In a happy style

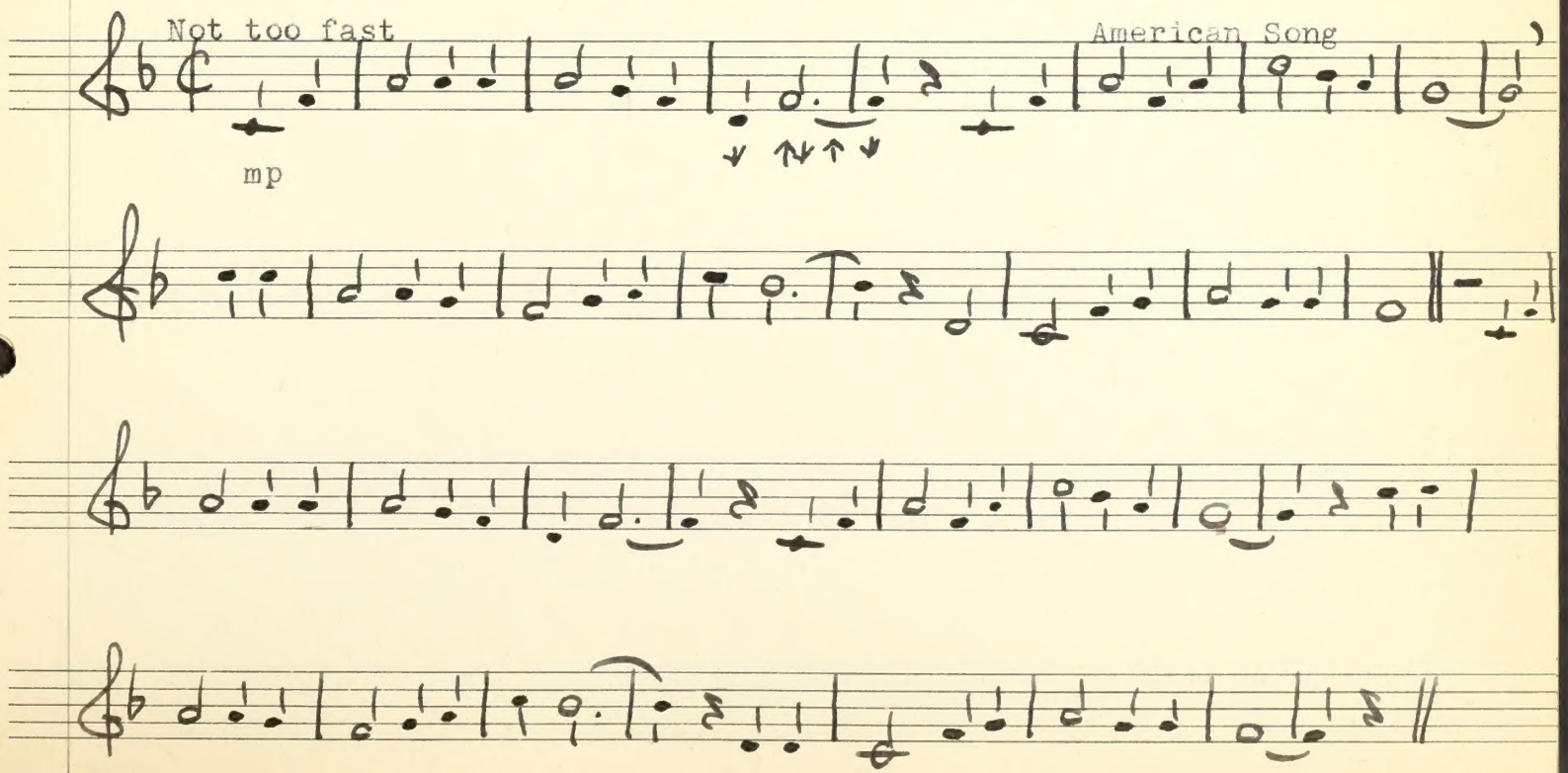
Italian Folk Tune



Red River Valley

Not too fast

American Song

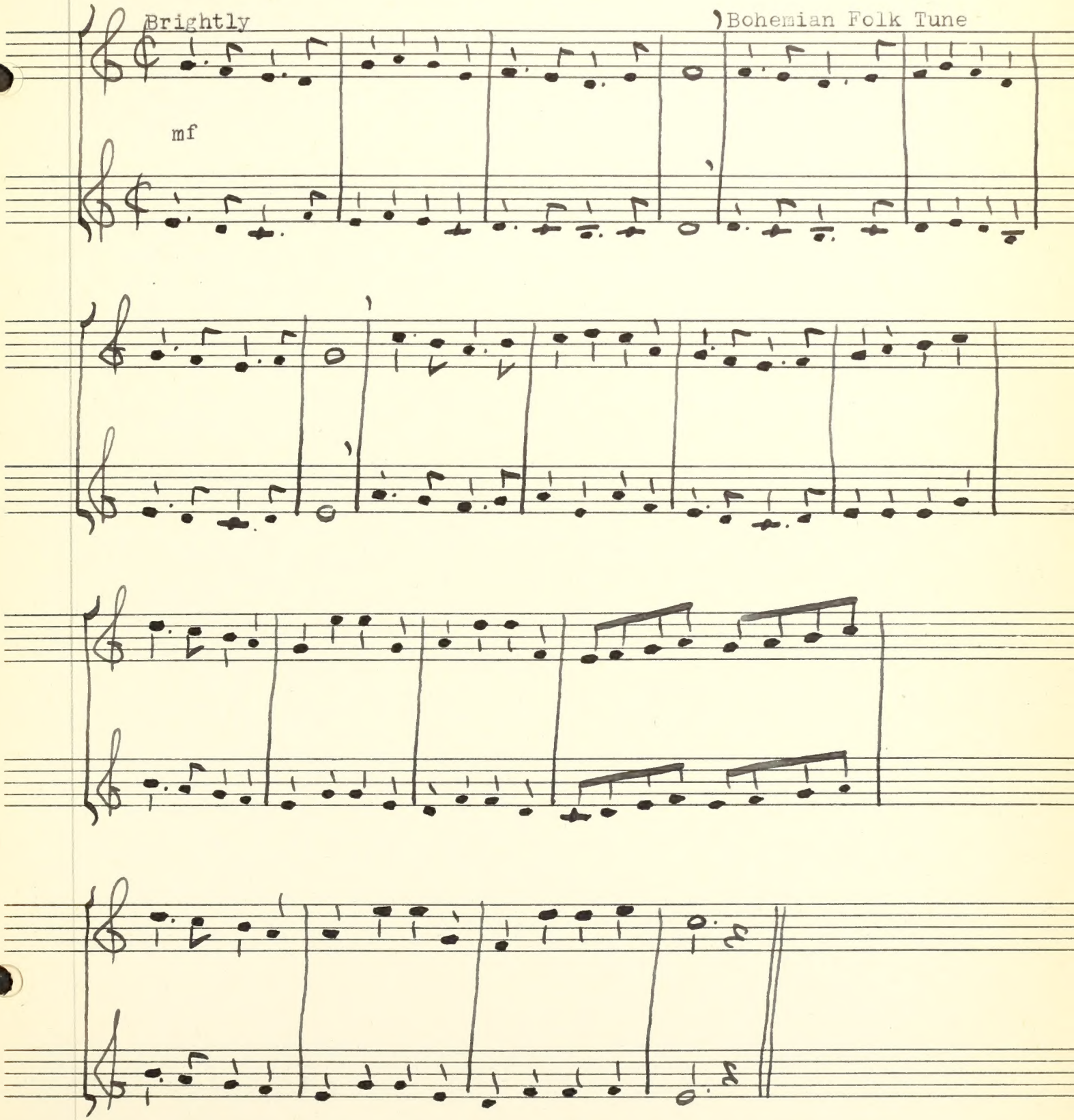


Ho, Marinka

Brightly

Bohemian Folk Tune

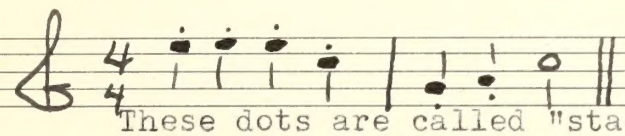
mf



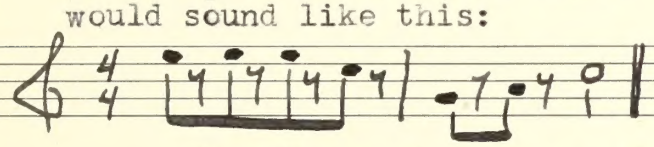
ARTICULATION

This word, articulation, refers especially to slurring and tonguing. You have already learned about slurring, so now we will learn more about tonguing.

Many times you will find notes with dots over or under them, like this:



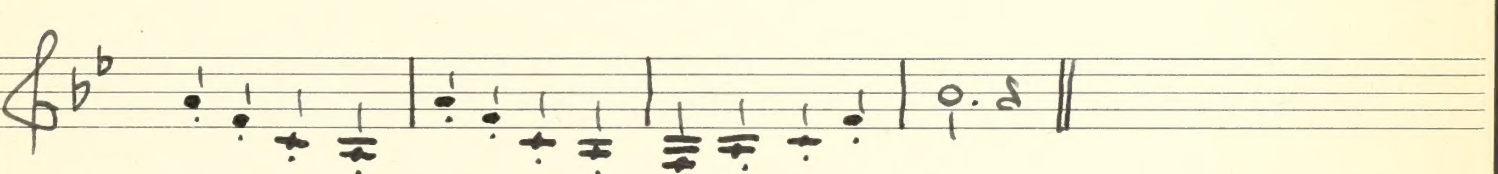
These dots are called "staccato marks" and they mean to tongue each tone very crisply and cut it short so that there seems to be a "space" after each tone. The staccato notes written above would sound like this:



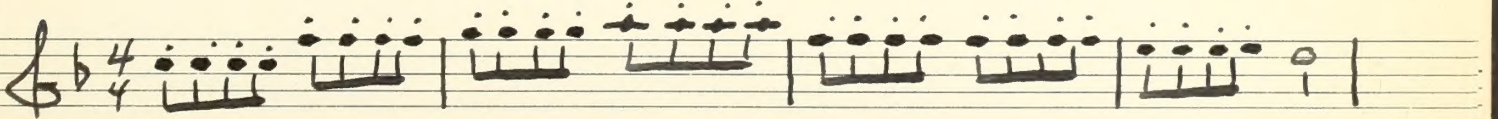
Play the next several lines just as they are marked—very short and crisp:

(Remember: make your tonguing short, crisp and really staccato; only the tip of your tongue should move.)











Austrian Folk Song



You have played this Hungarian Dance before. See if you can play it faster now and put in the accents and the staccato marks—make it really sound like a lively gypsy tune:

Gypsy Dance



With Chaps and Sombrero



Slavonic Dance

With spirit

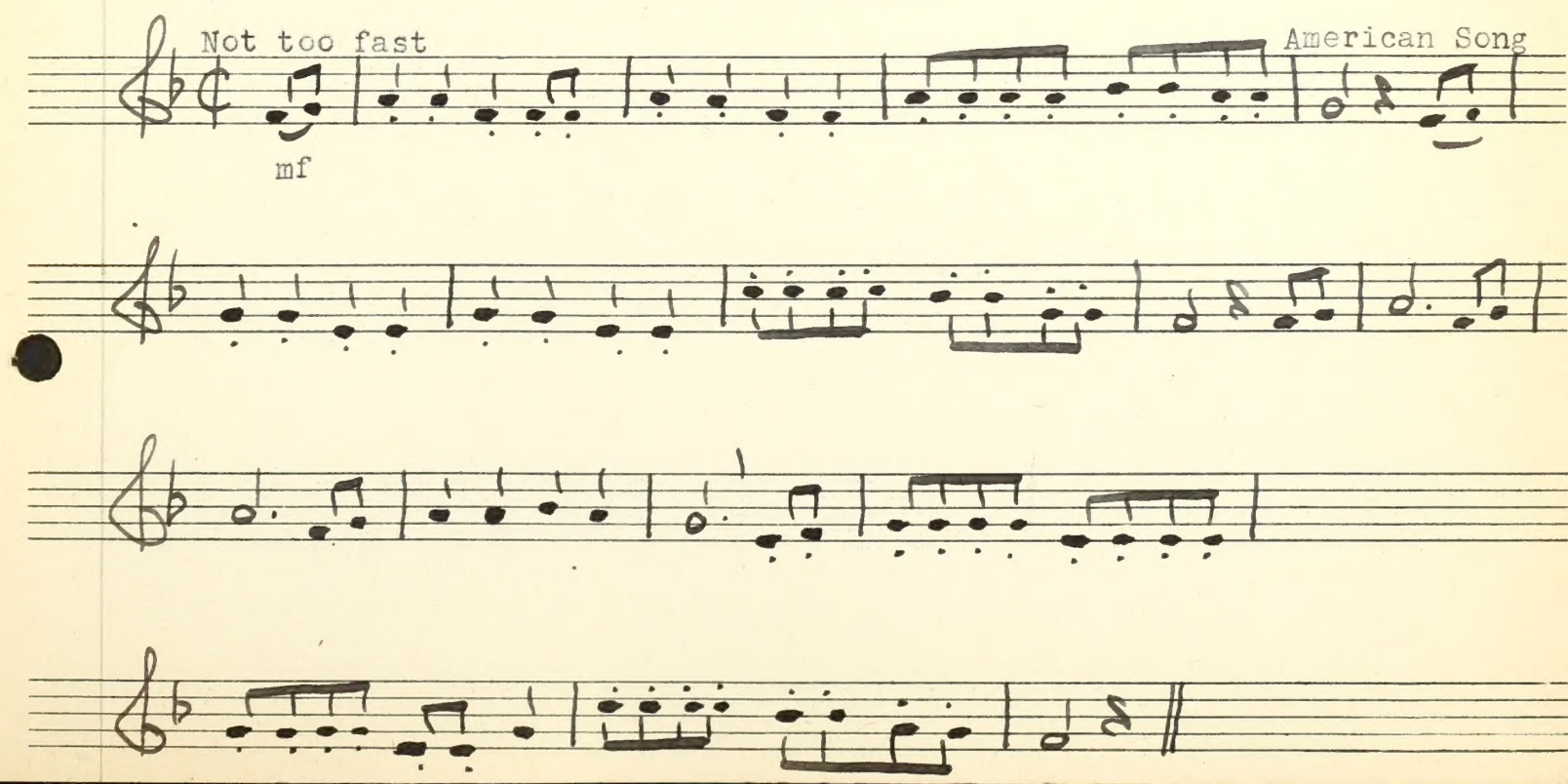
Dvorak



Polly Wolly Doodle

Not too fast

American Song

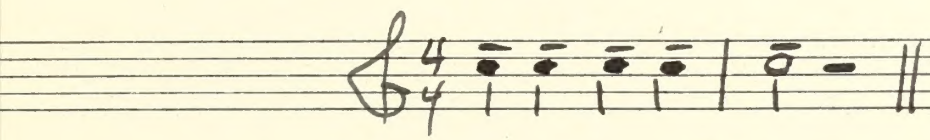


"8va"

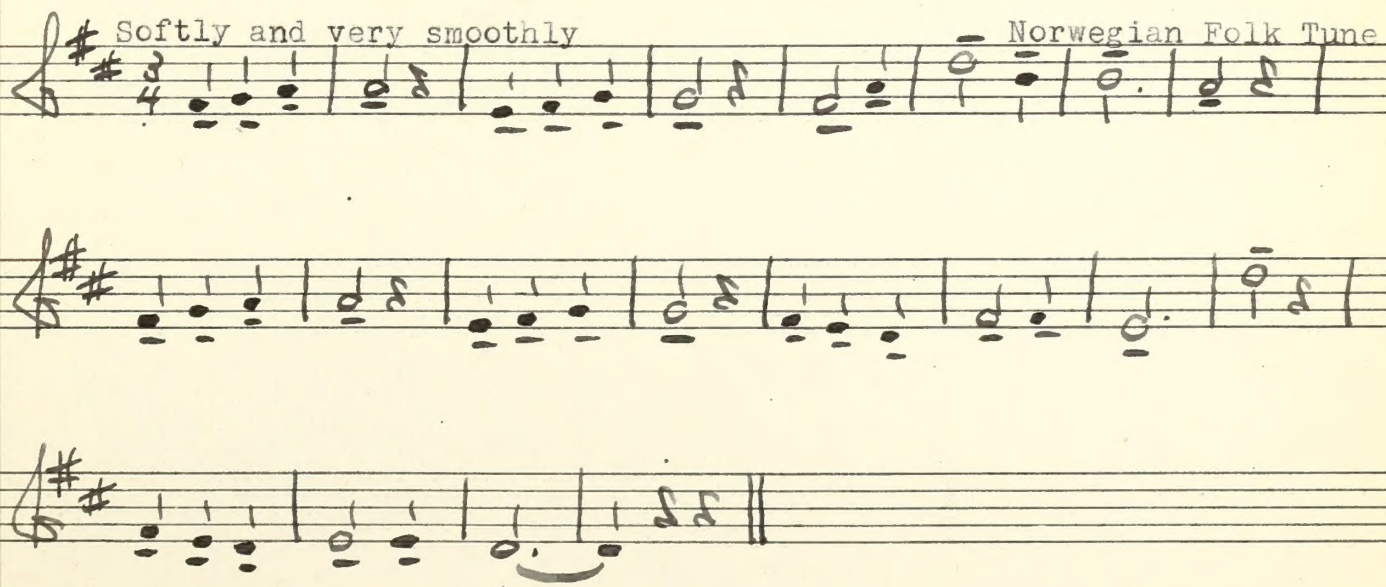
Sometimes music is written with the sign 8va over or under the line. When it is simply 8va it stands for the Italian word ottava and means play the music an octave, or 8 notes, higher. If it is written 8va bassa it means play an octave, or 8 notes, lower. Try playing "polly, Wolly, Doodle" both an octave higher and an octave lower to find out what difference in sound is made.

LEGATO TONGUING

Legato tonguing is another kind of articulation and is almost exactly the opposite of staccato - we tongue each tone but hold the full value of the tone until the next tone, with no space between the two. The sign for this is a dash (-) over or under the note, like this:

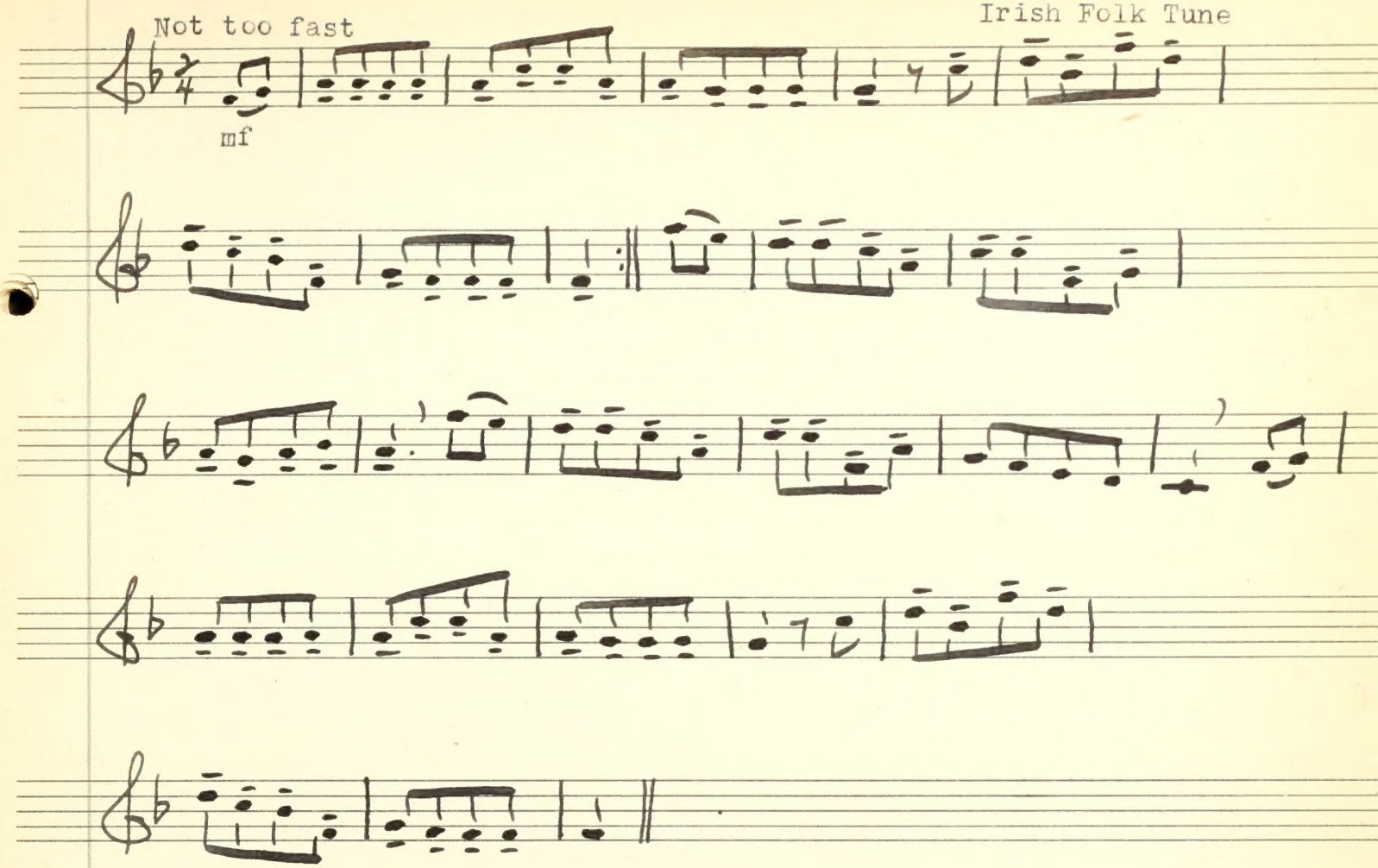


The Beautiful Trees

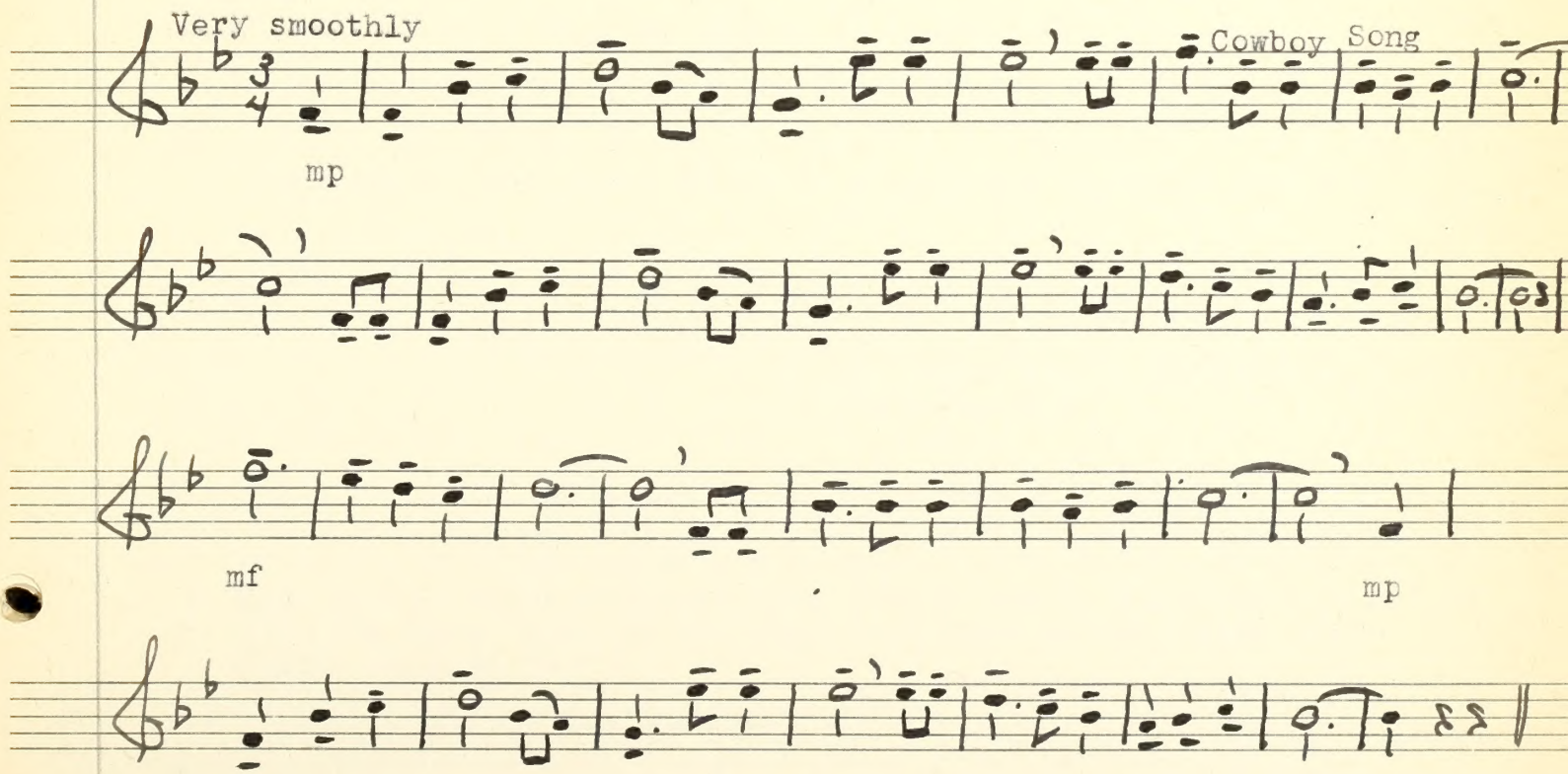


The Wearin' of the Green

Irish Folk Tune



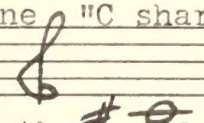
Home on the Range



(Try "Home on the Range" 8va bassa)

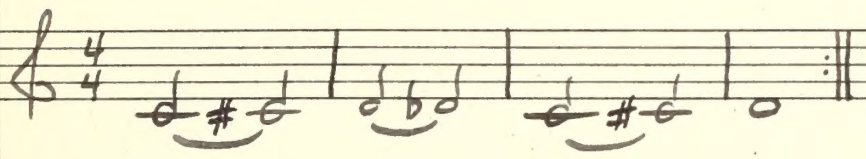
NEW TONES

The next new tone "C sharp" is played by keeping the



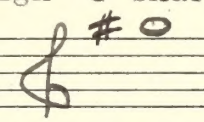
"C" fingering, or thumb and three fingers of the left hand, down, and adding with the fourth finger the "C sharp key" which is the left hand "downstairs key" nearest the third finger tone hole.

Play the next line very slowly:

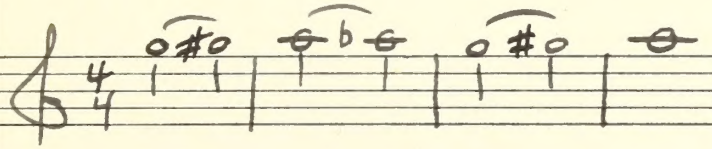


("C sharp" and "D flat" are played the same way)

High "G sharp" is played with the same

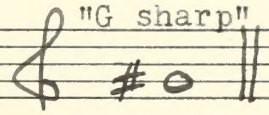


fingering as the above "C sharp," with the register key down.

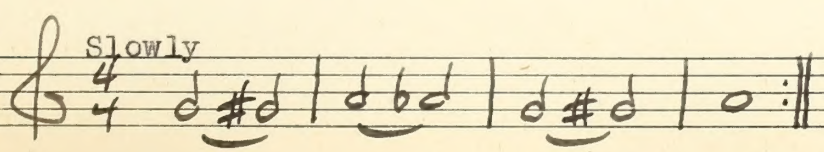


("G sharp" and "A flat" are played the same way)

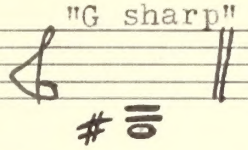
"G sharp" on the staff is played



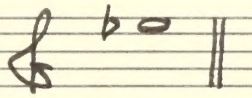
with the "G sharp key"—the key beside the "A key"—and is played with the inner part of the same left hand first finger with which you play "A."



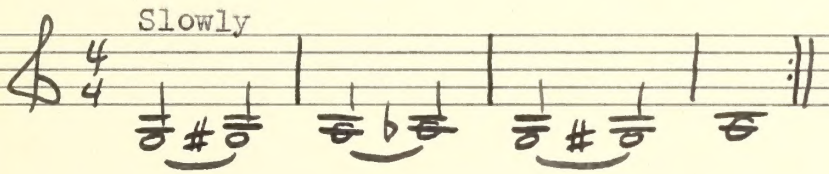
"G sharp" below the staff is played



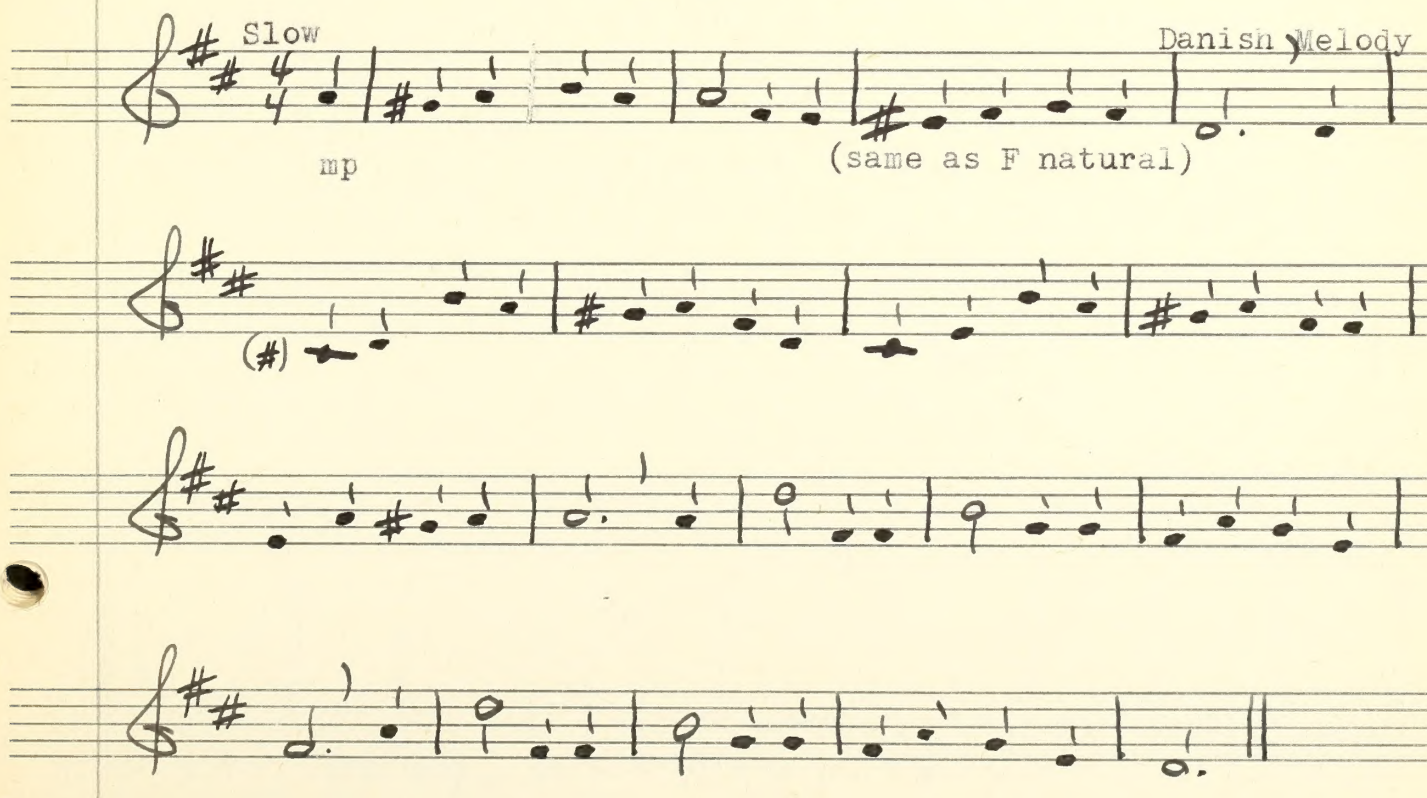
with the same fingering as "E flat" (or "D sharp") above



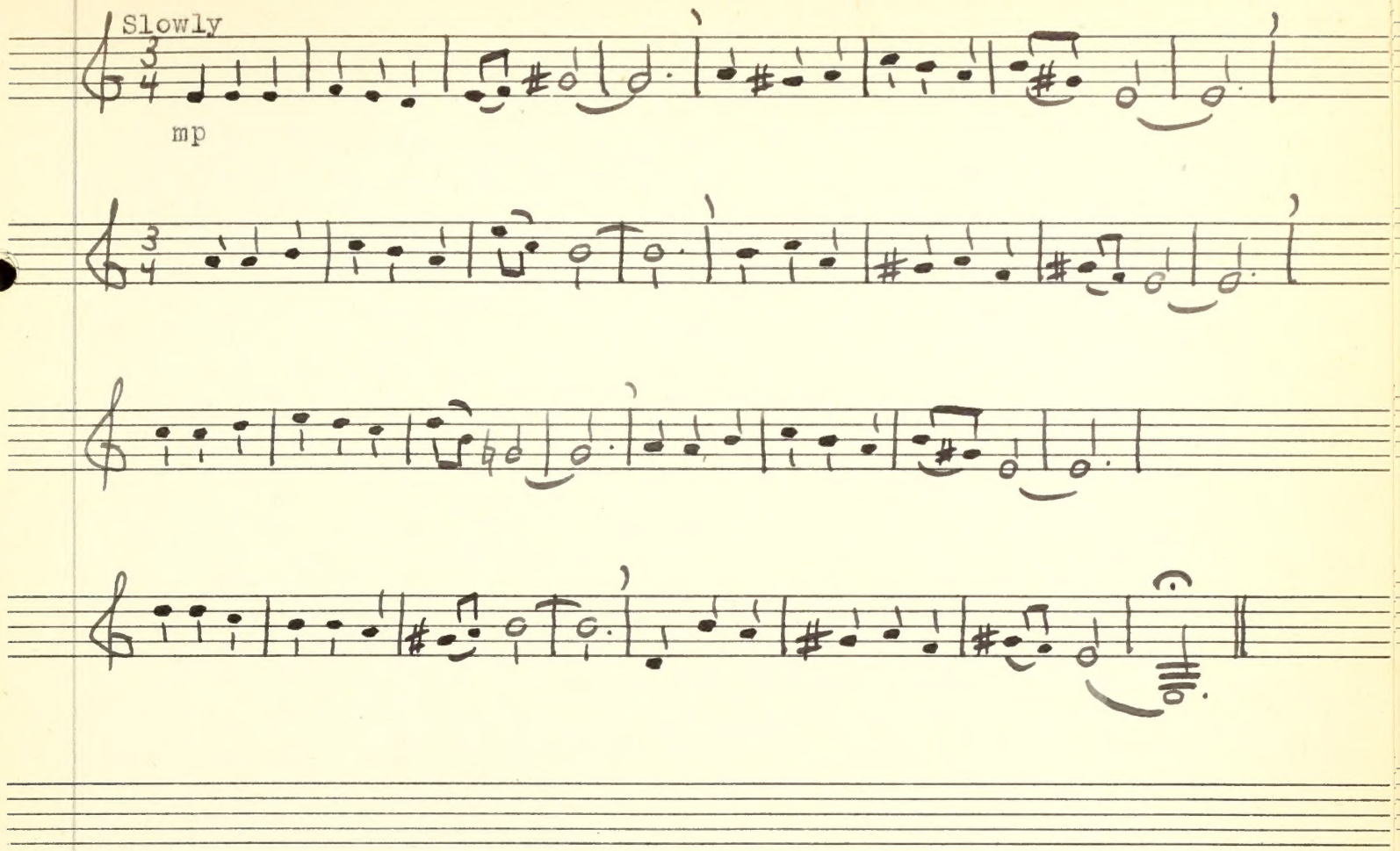
except the register key is not opened.



In Copenhagen



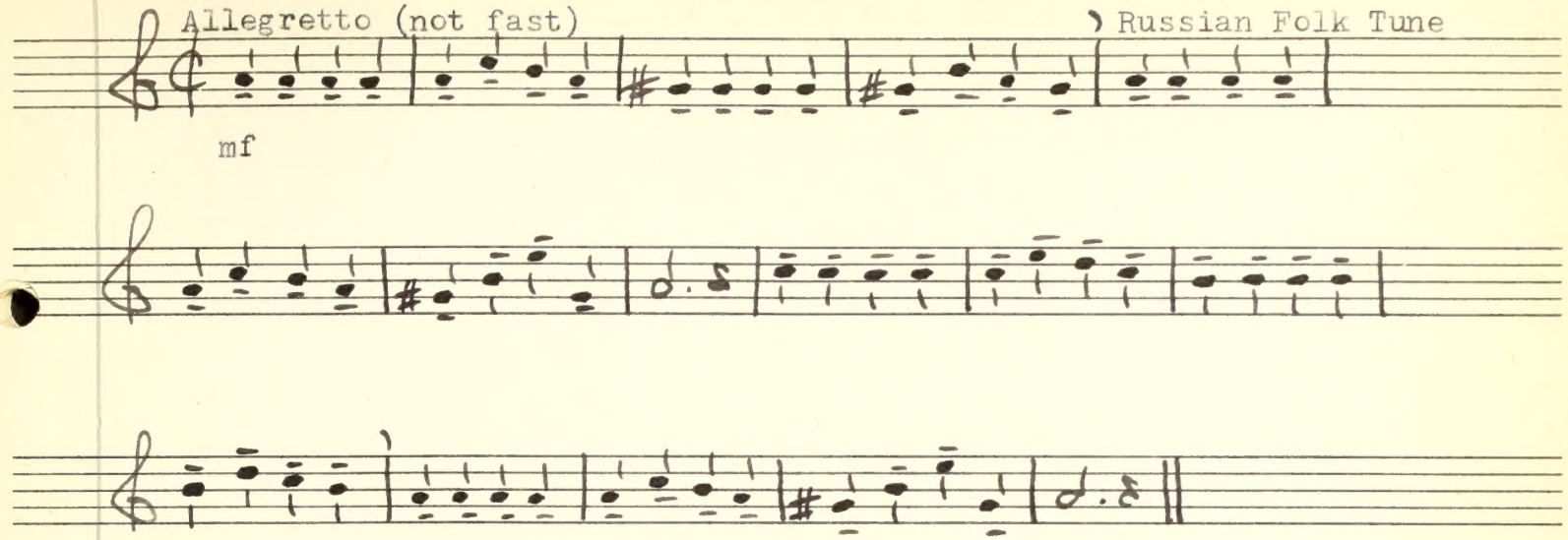
Ancient Hebrew Melody



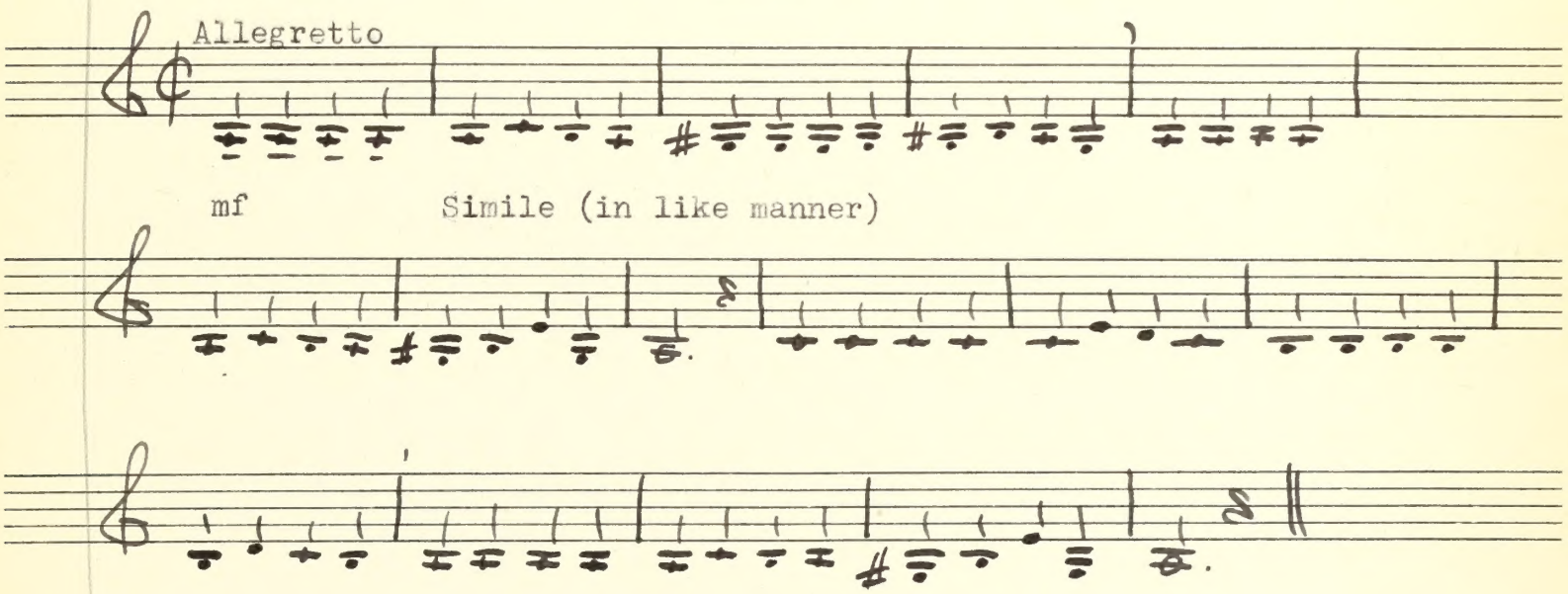
Dance of the Buffoons



Minka

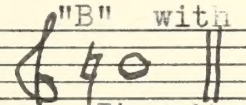


Minka



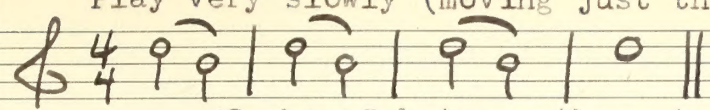
MORE NEW TONES

You may have noticed that you can play "B" with the right hand little



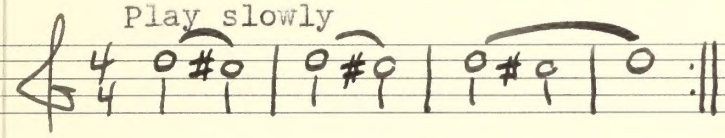
finger off the "C" key. It makes no difference if that finger is down or not. If you can not play this "B" easily with the right hand little finger off, your clarinet needs to be adjusted.

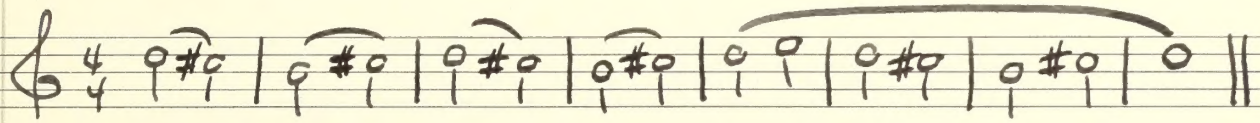
Play very slowly (moving just the left hand little finger):



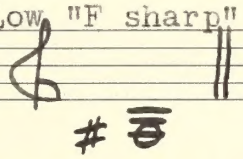
"C sharp" between these two tones is played by adding the right hand little finger to the "C sharp key" for this tone, which is the "downstairs key" nearest you, as you play (keeping the "D" fingering down, of course). This right little finger must be taken off when playing "B," however.

Play slowly





Low "F sharp" is played with the same



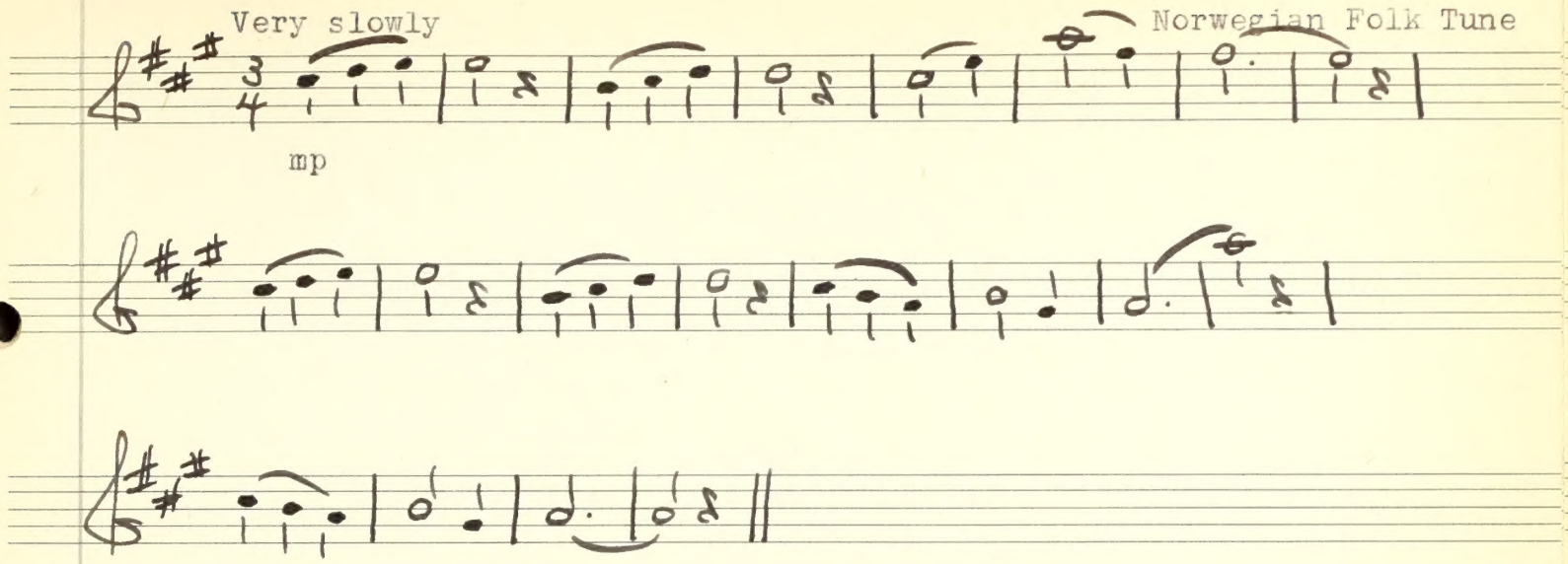
fingering as the above "C sharp," with the register key off.

Play slowly

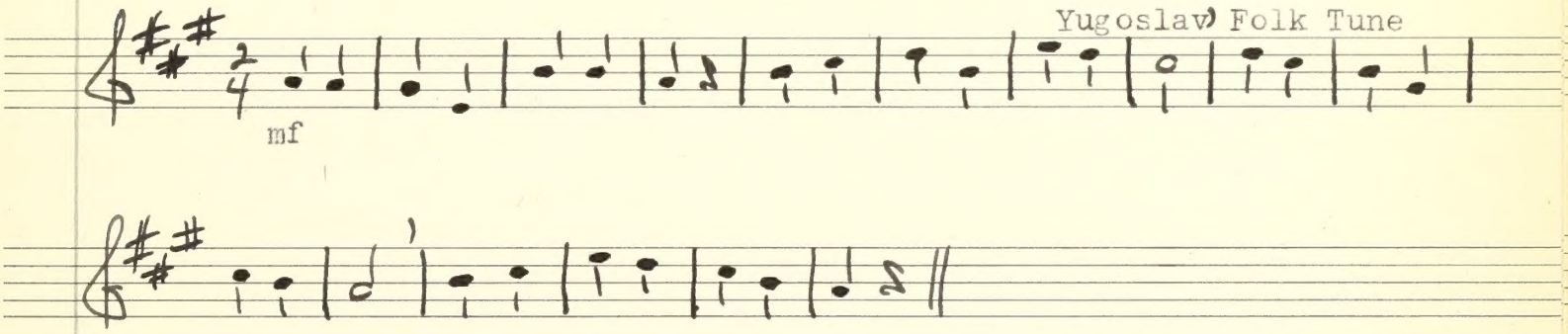




The Beautiful Trees
(with a different articulation and key)



Happy Days



Lullaby



Old Hymn Tune

Slow and smoothly



(Practice all the parts)



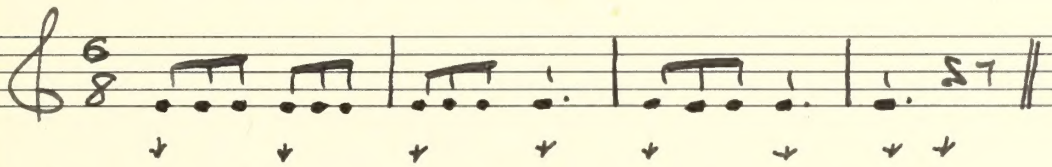
COMPOUND TIME

$\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

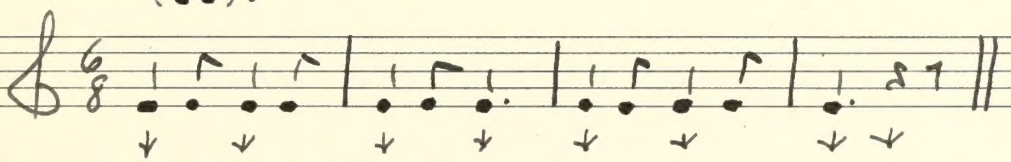
The above time signatures are in compound time. In compound time we give a dotted quarter note (♩.) (or notes or rests equal to it) one beat.



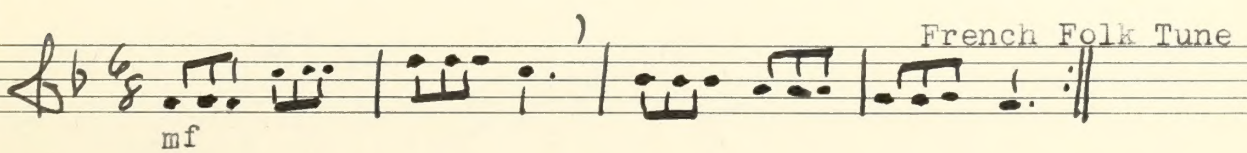
A dotted quarter note (♩.) is equal to three eighth notes (♫) so three eighths together receive one beat in compound time.



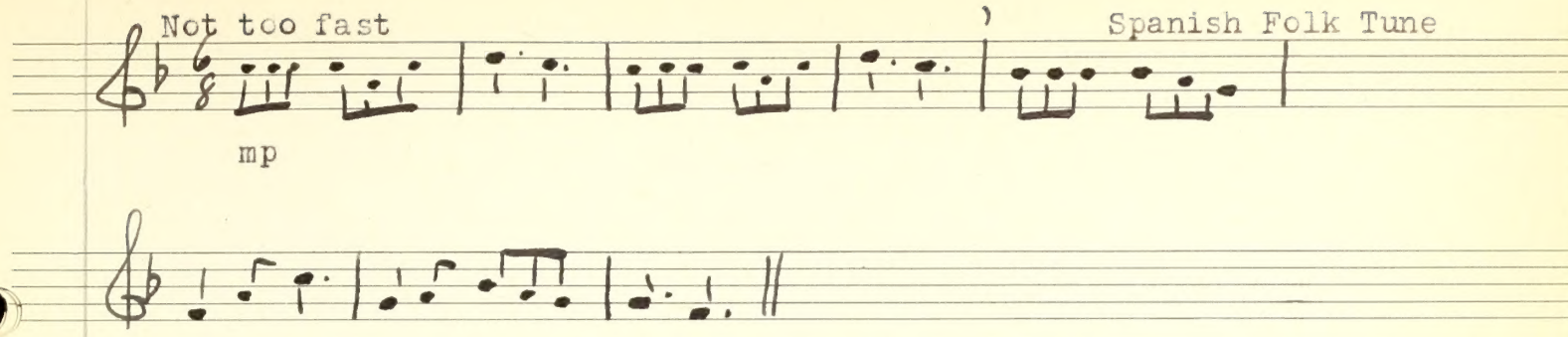
And a dotted quarter (♩.) is equal to a quarter and an eighth (♩♪).



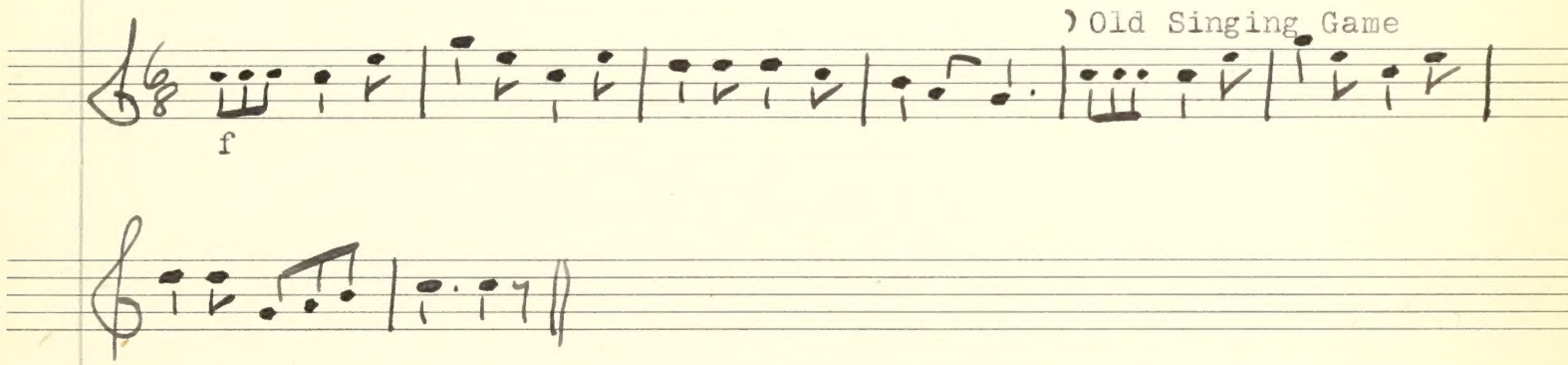
A B C's



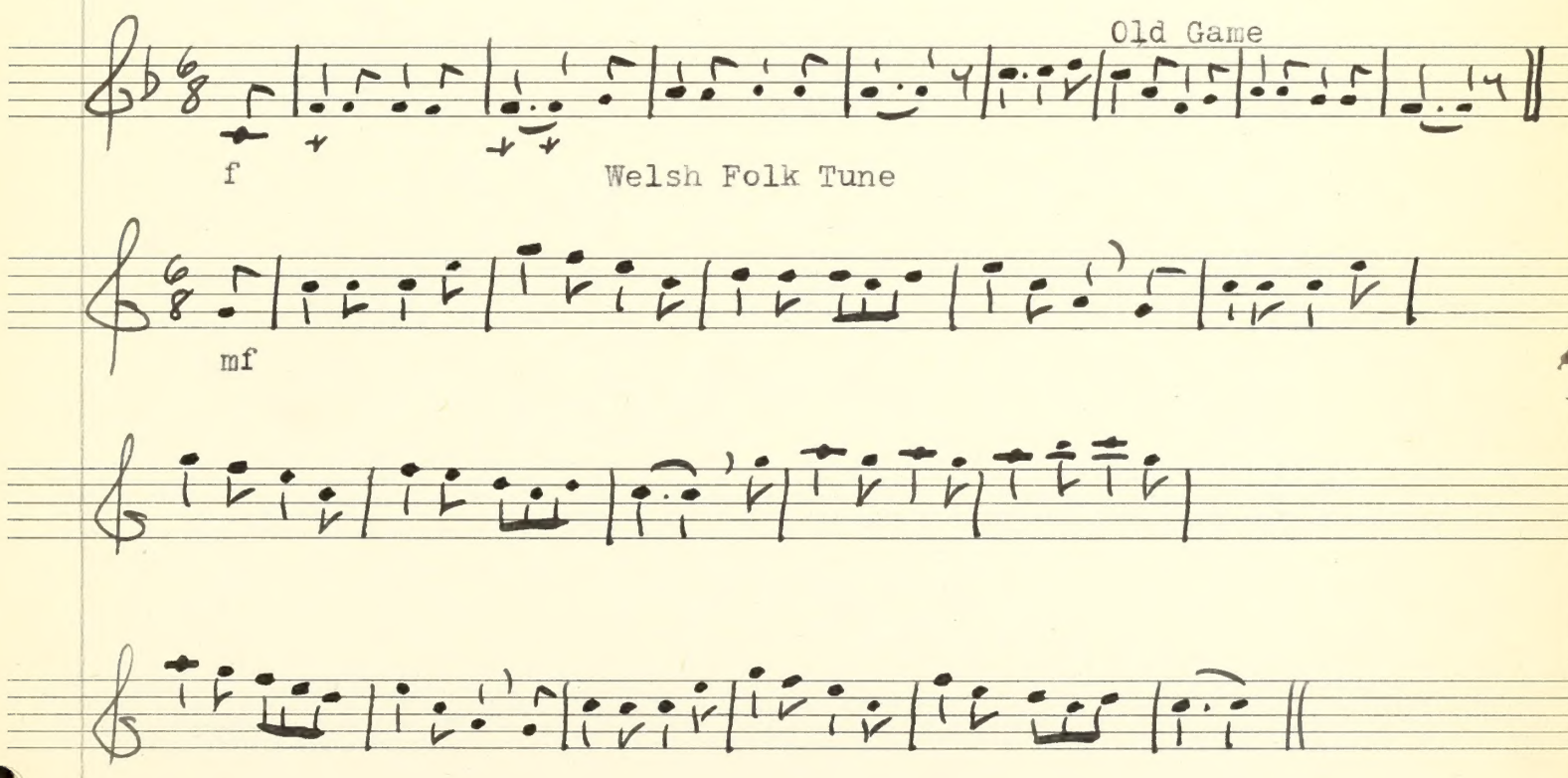
Pepita



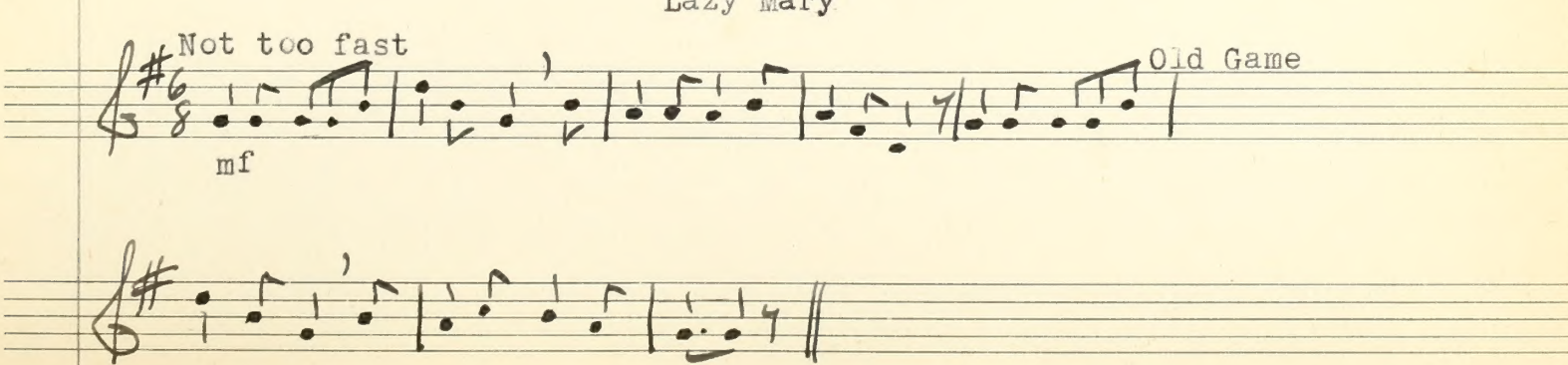
The Mulberry Bush



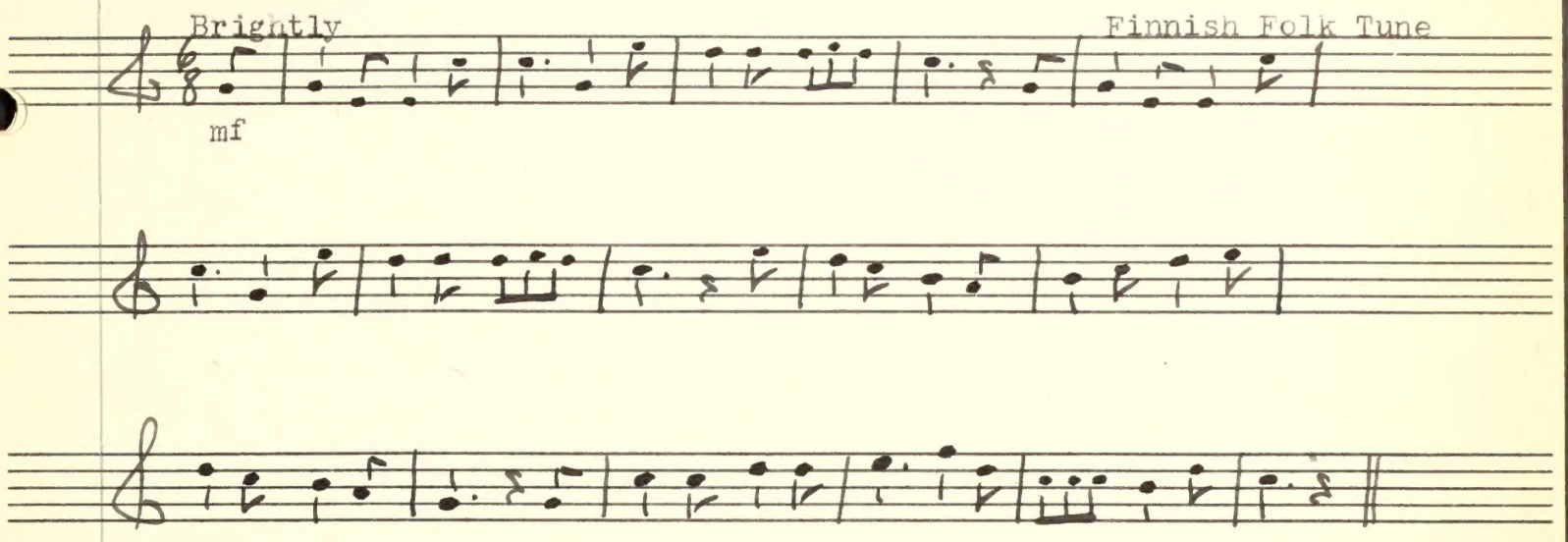
Farmer in the Dell



Lazy Mary



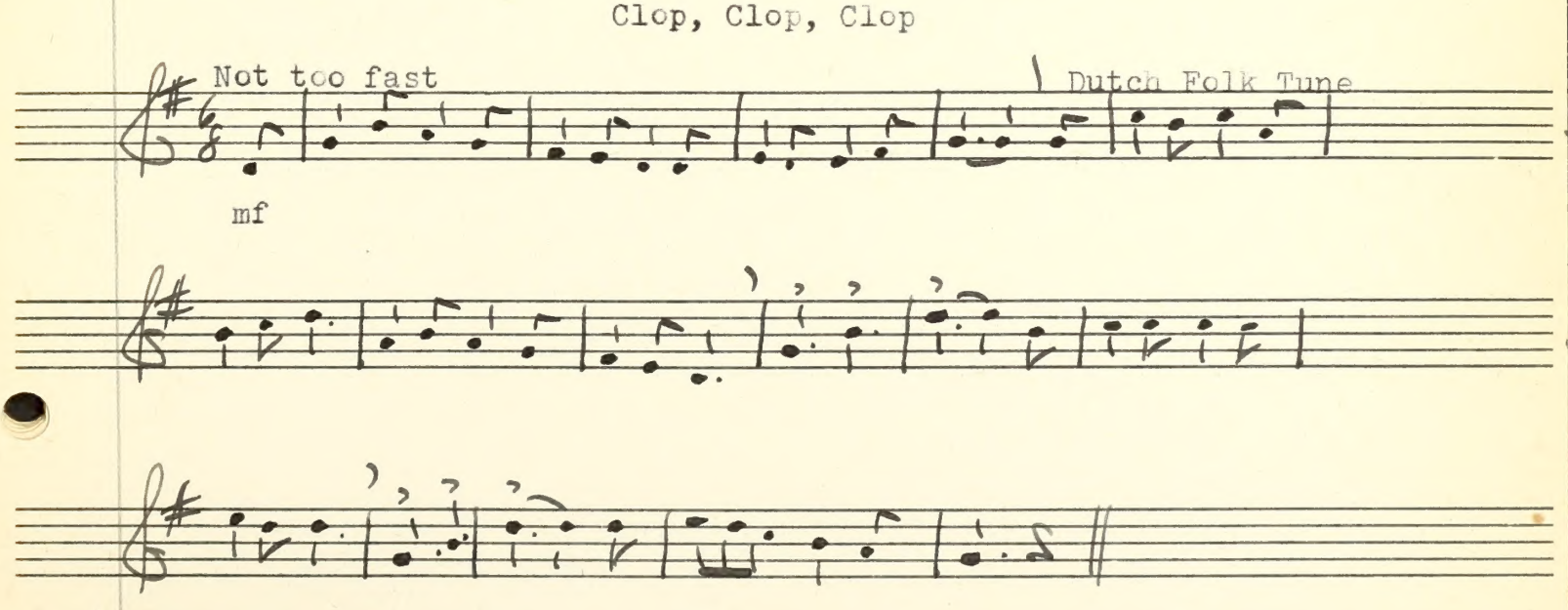
In Finland



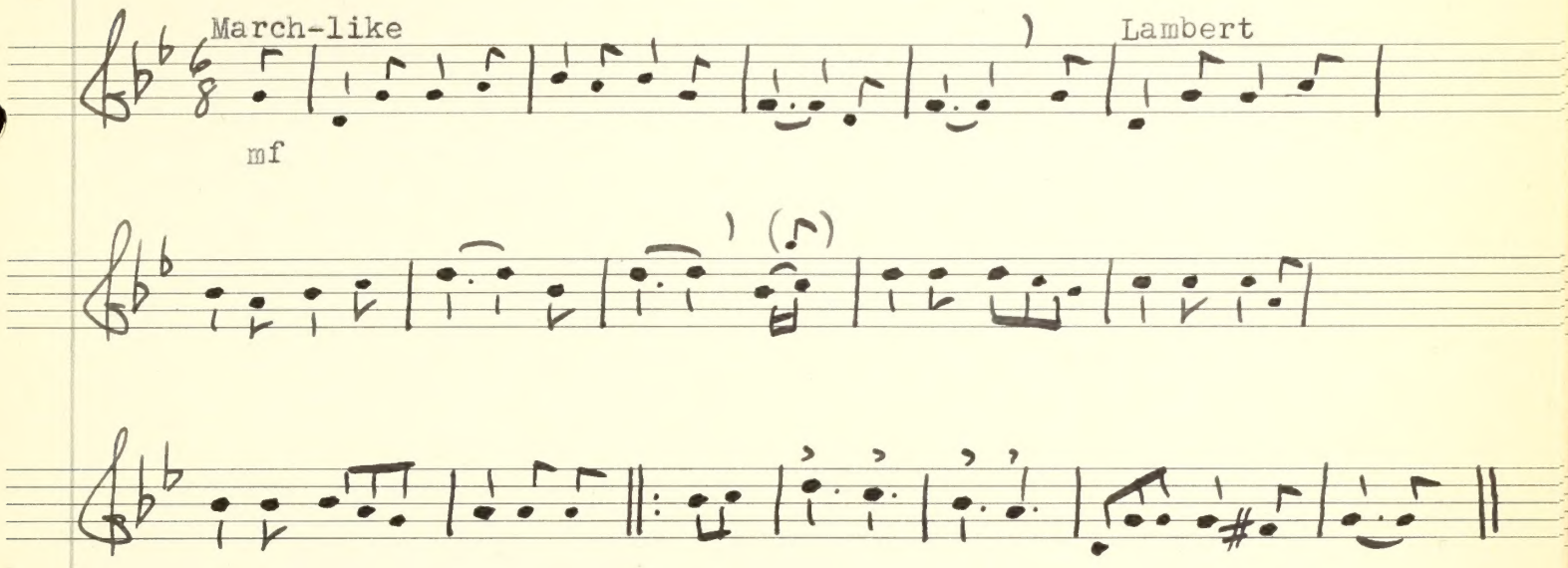
Lucy Locket



Clop, Clop, Clop



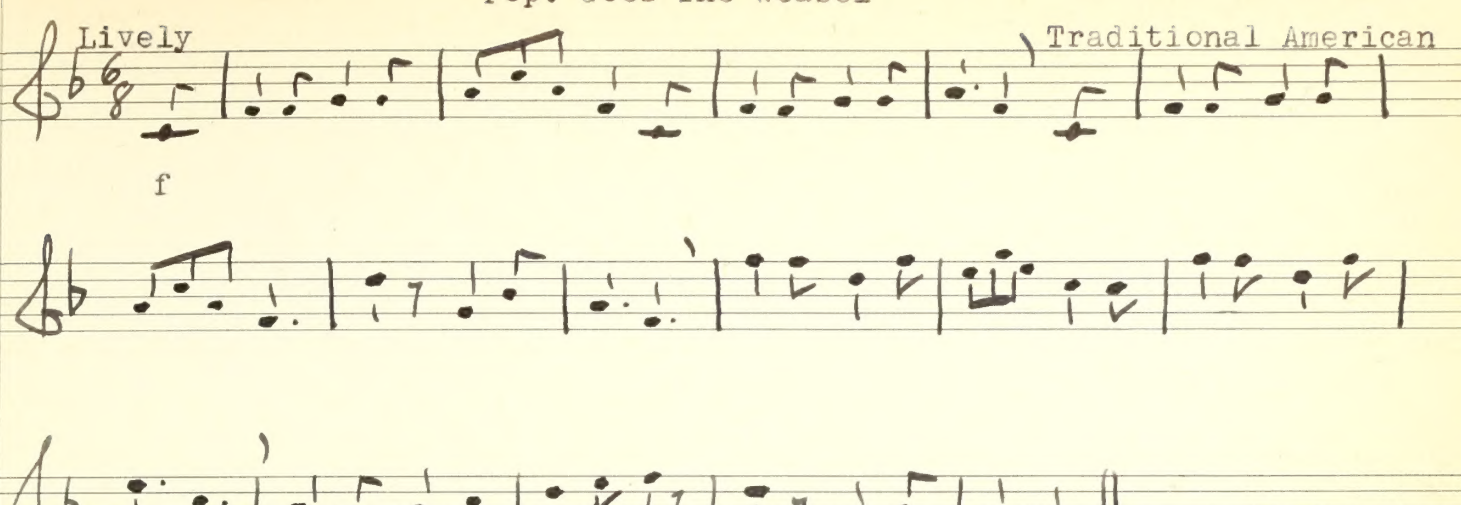
When Johnny Comes Marching Home



Good-Bye, My Lover, Good-Bye

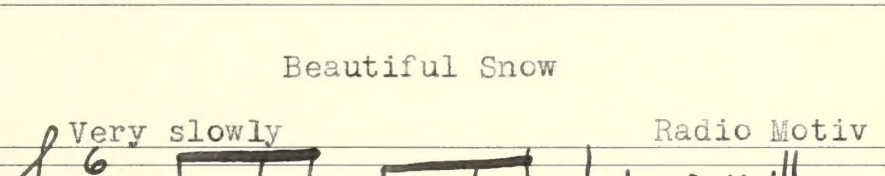


Pop! Goes The Weasel

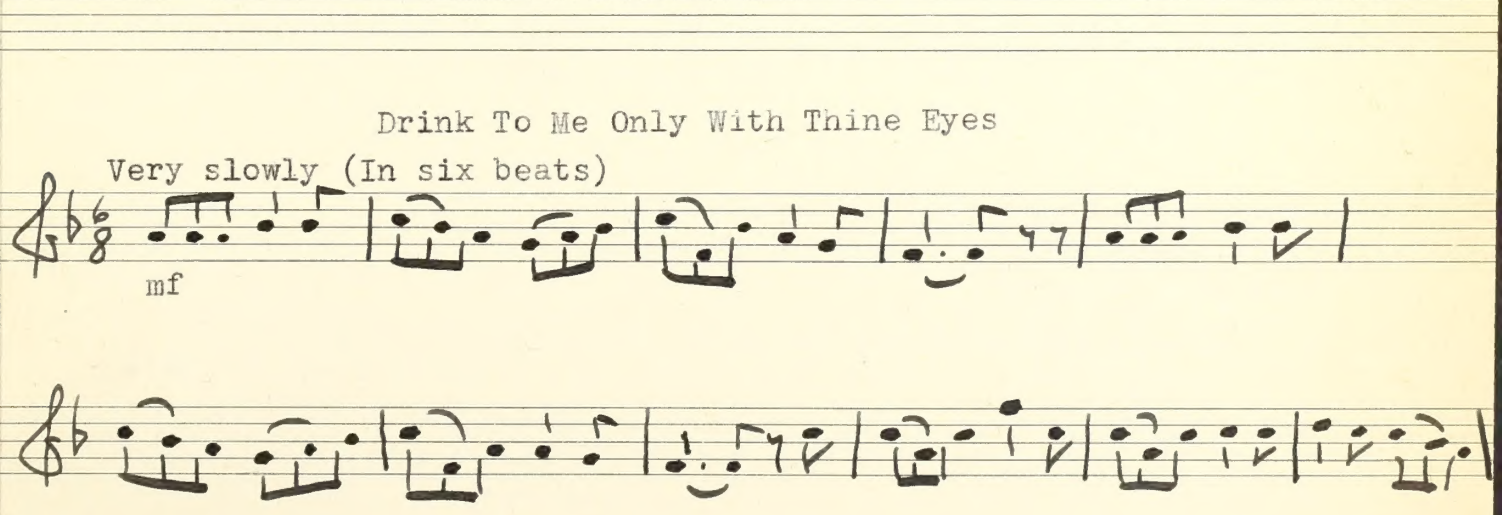


When compound time is played slowly an eighth note receives one beat and in $\frac{6}{8}$ time, for instance, there would be six beats in each measure.

Beautiful Snow



Drink To Me Only With Thine Eyes



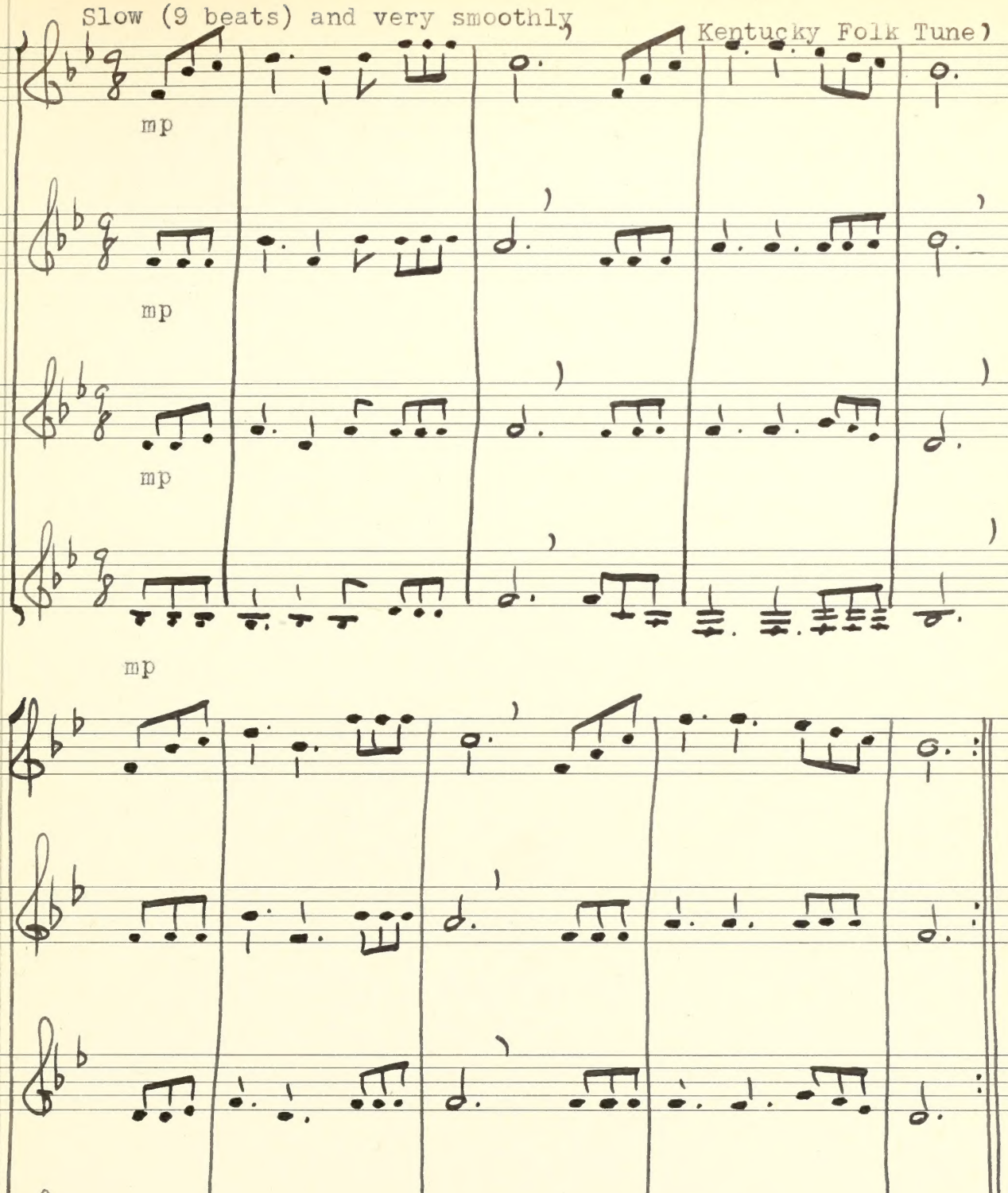
Scherzo



"D. C. al Fine" means "go back to beginning and play to where it says 'Fine'"—which means "end."

Slow (9 beats) and very smoothly

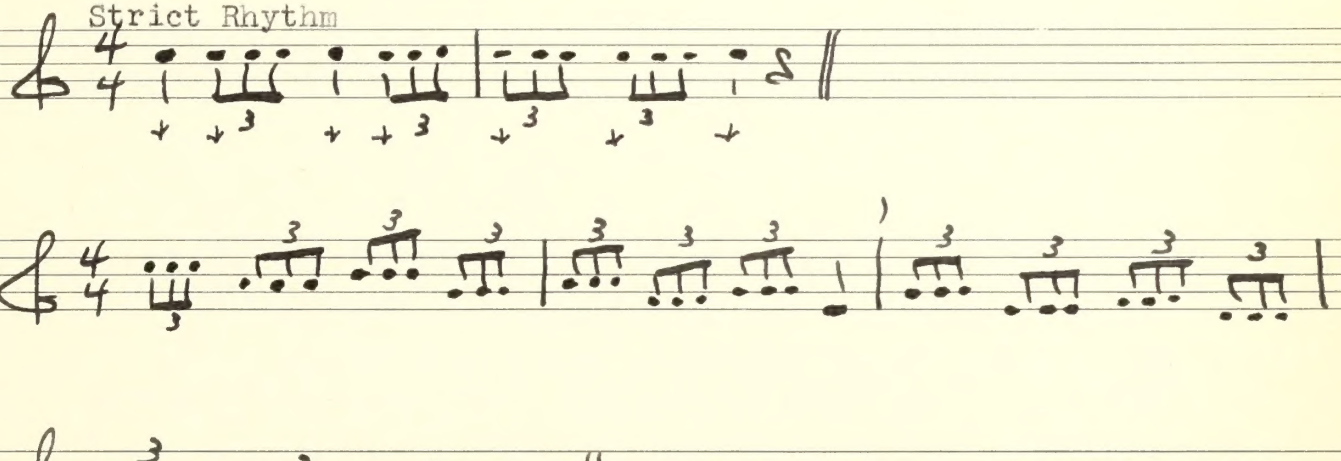
Kentucky Folk Tune)



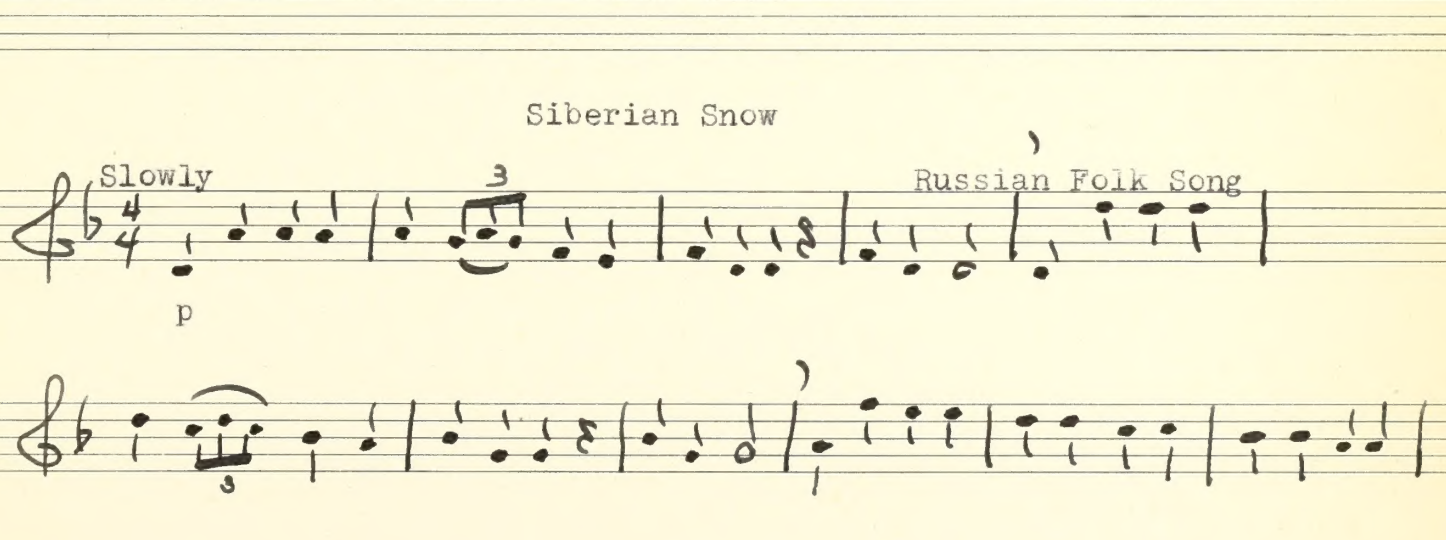
TRIPLETS

In Simple Time (as, for instance $\frac{4}{4}$ time), three notes may be written to a beat in this manner ( ) and are played three equal tones to one beat in the same way as you played three equal tones to one beat in Compound Time.

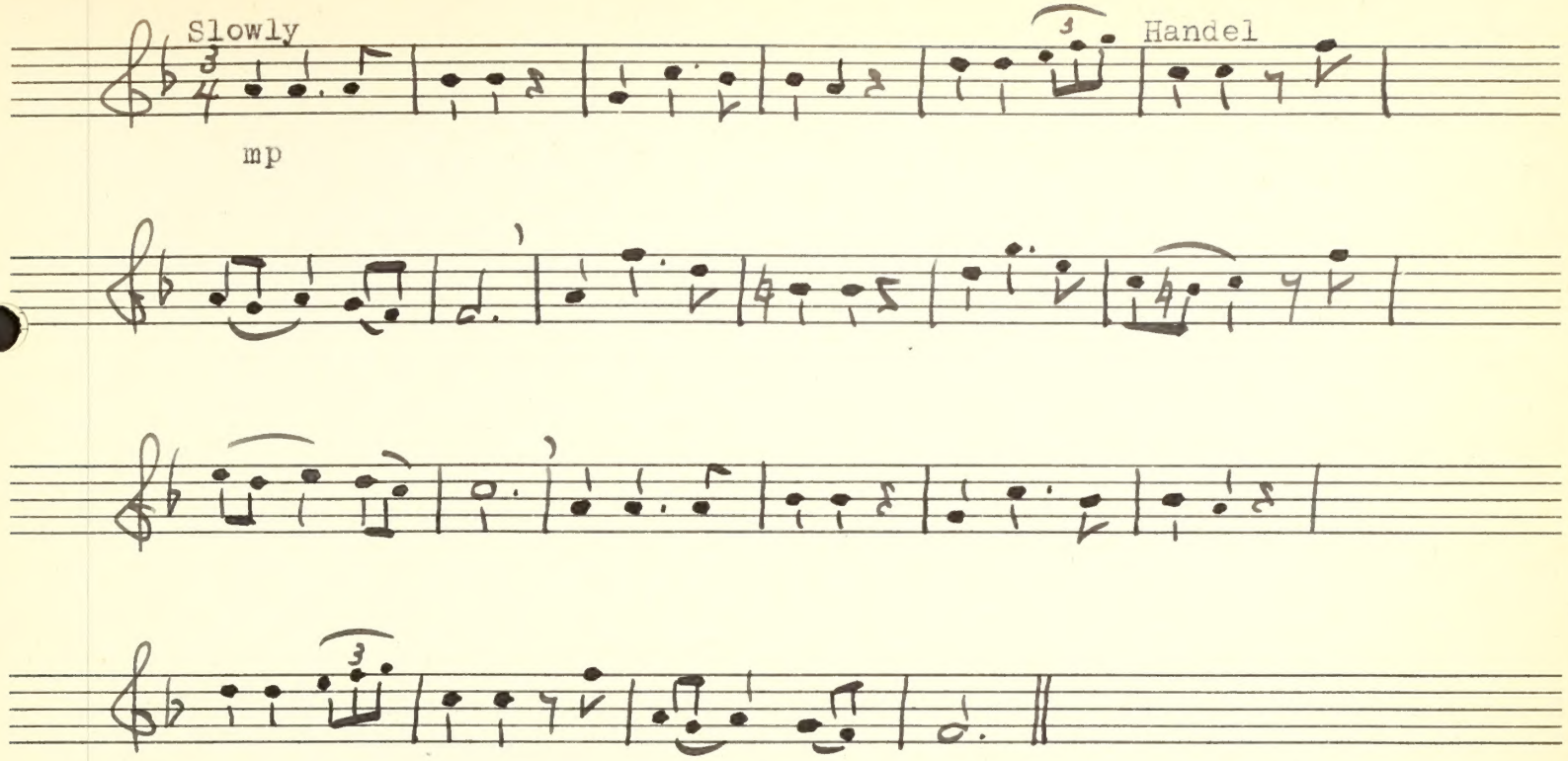
Strict Rhythm



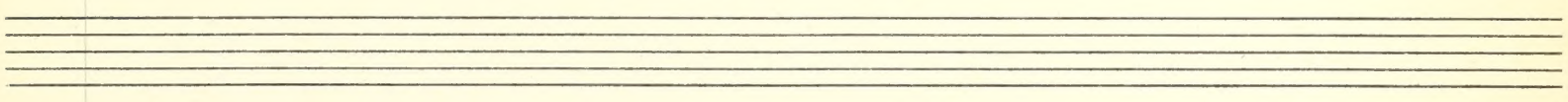
Siberian Snow



Melody



Three quarter notes may be written as triplets (♩♩♩) and are equal in time value to two quarter notes.



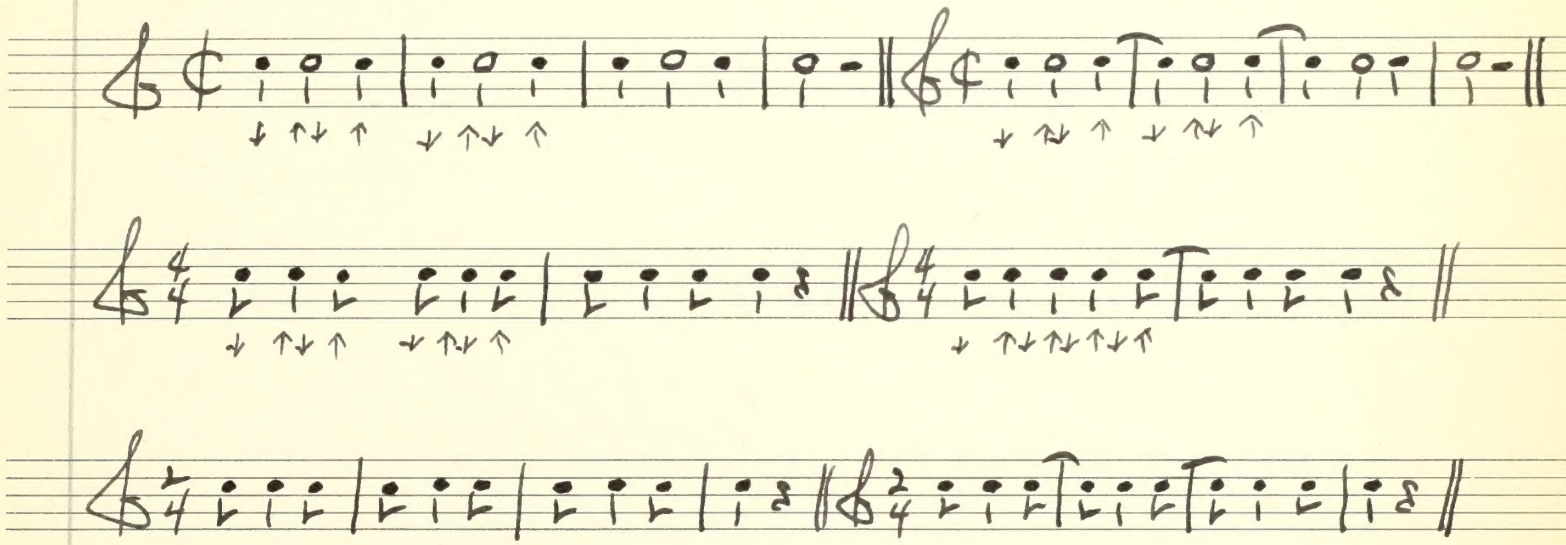
Once to Every Man and Nation



SYNCOPATION

When tones are played on "up beats" and held over into "down beats," syncopation results.

For instance, the following lines are all played alike in rhythm, even though the syncopation is written in various ways:

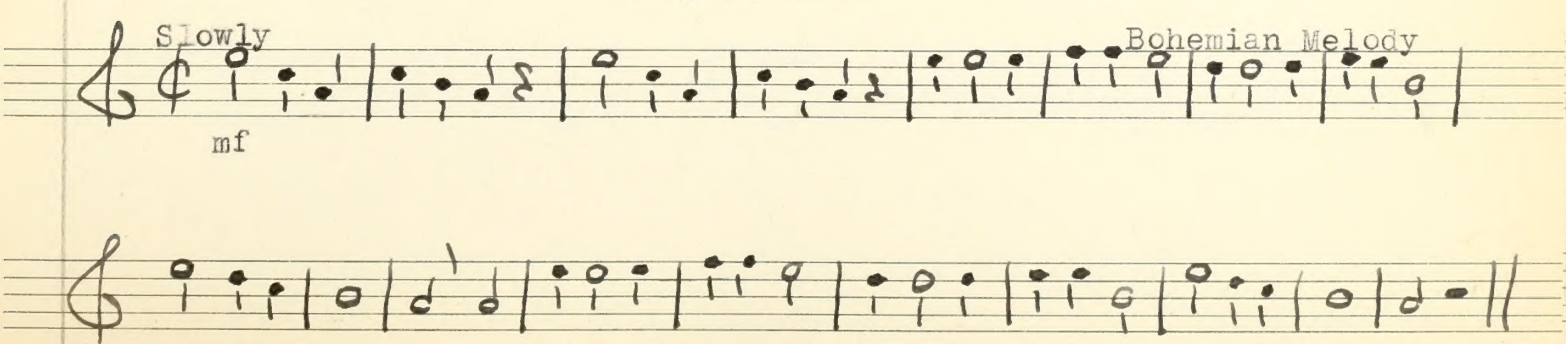


Syncopation is found most frequently in gypsy music, marches, negro spirituals and "modern" music.

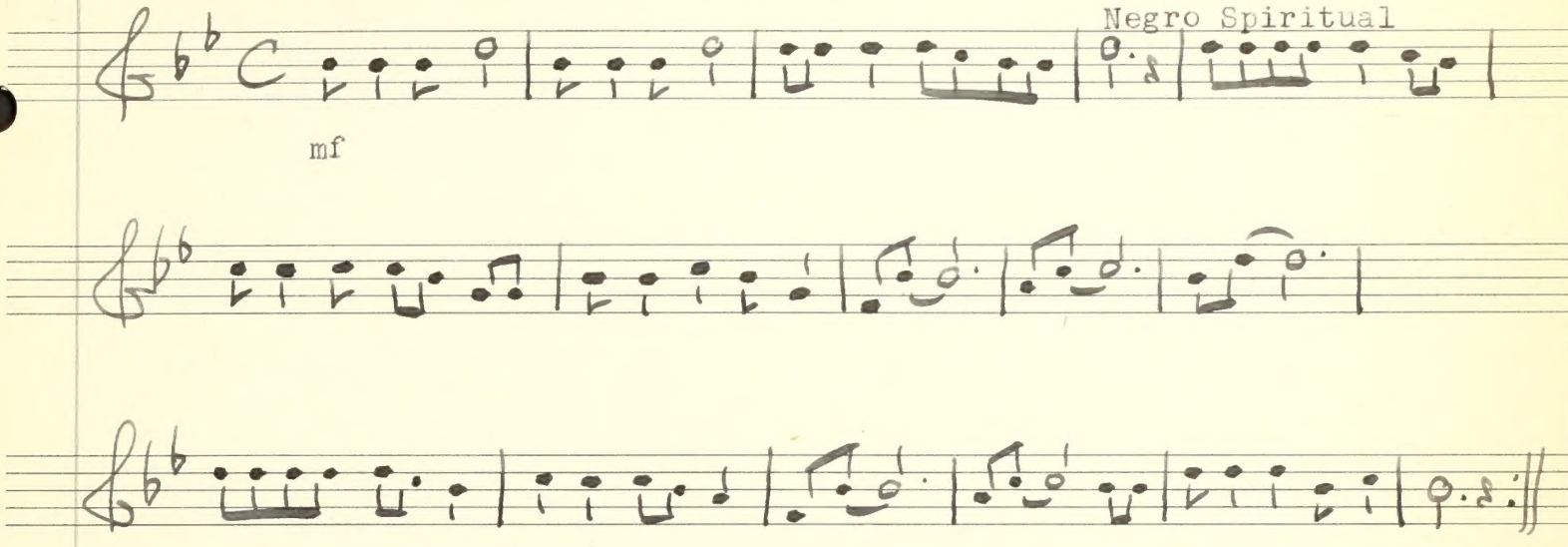
Hungarian Dance



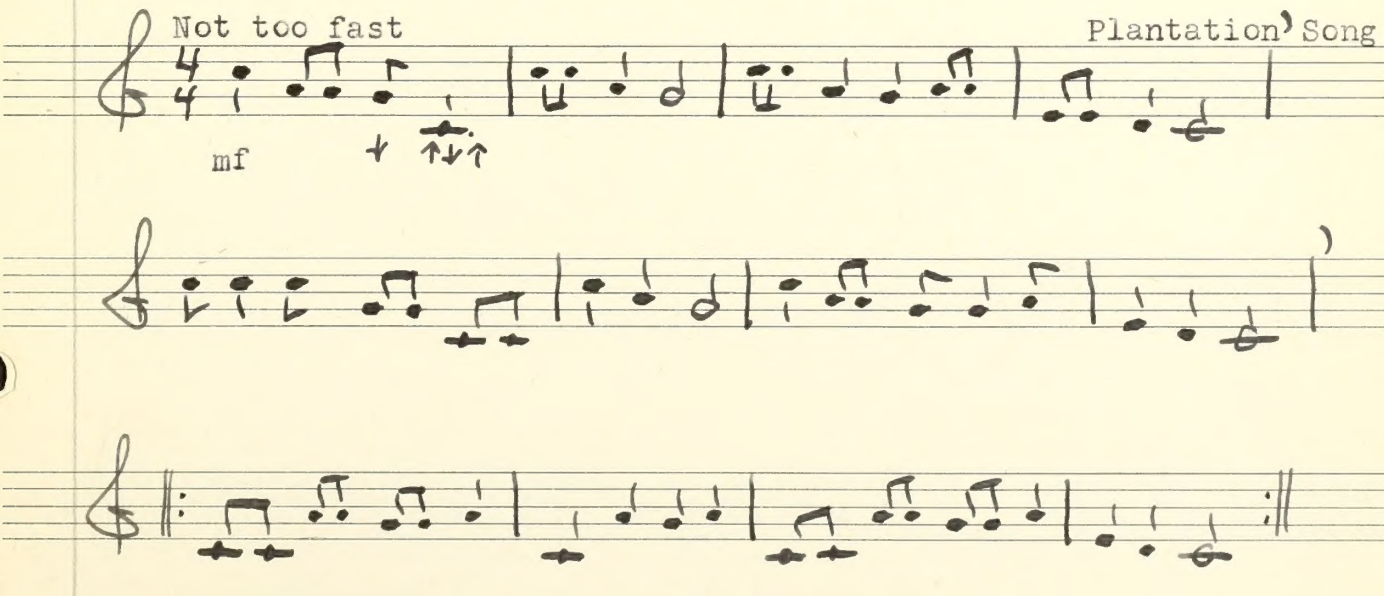
Song of Tabor



Goin' To Shout



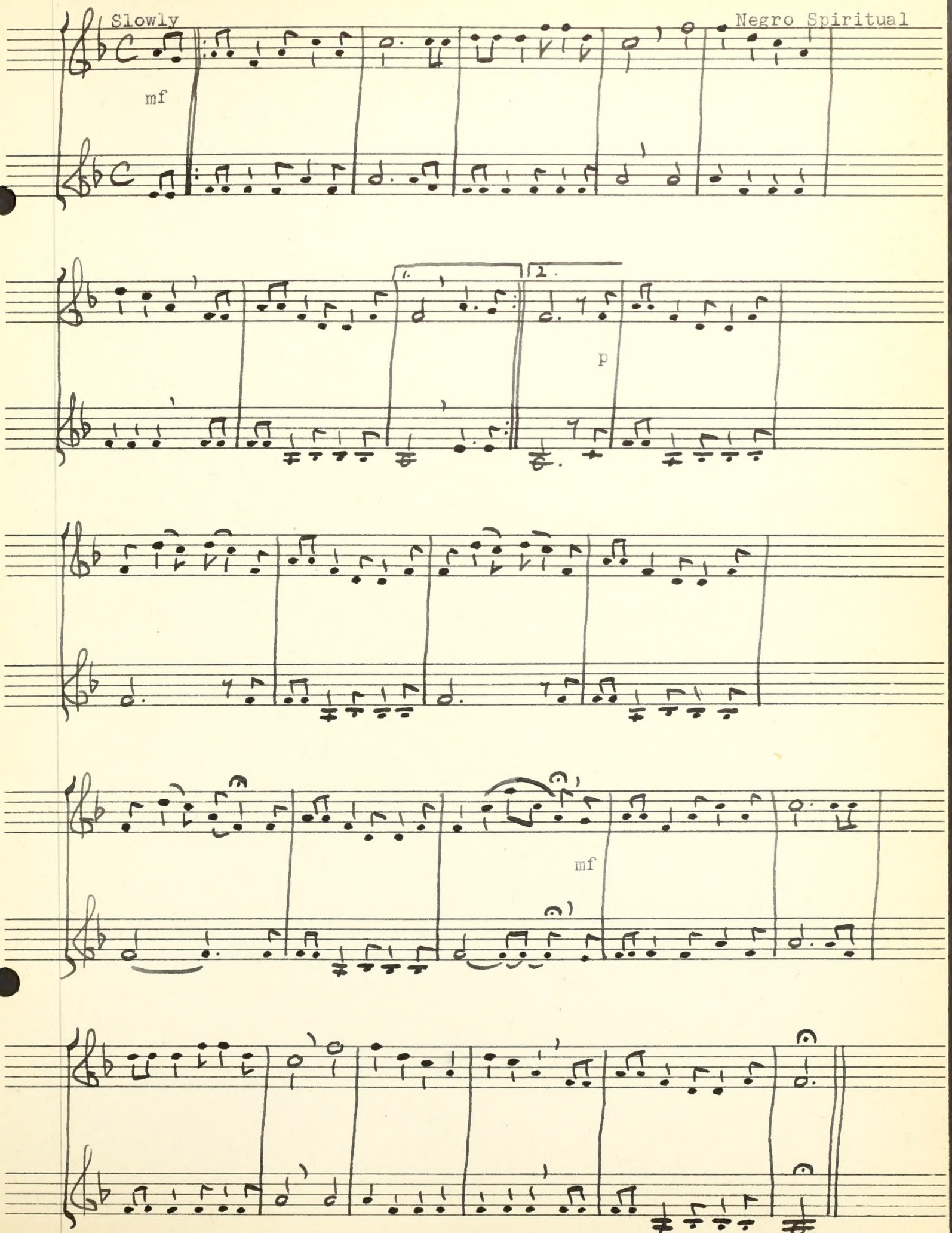
Shortnin' Bread



I Couldn't Hear Nobody Pray

Slowly

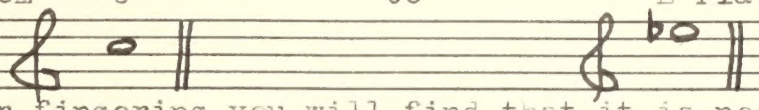
Negro Spiritual



79

A NEW FINGERING

To play from "C" to "E Flat"



with the regular fingering you will find that it is necessary to slide or jump from one key to the other. To avoid this, whenever you play these two tones in succession, take the extra "C" key which is the left-hand "downstairs" key which you have not used until now, played with the little finger of that hand.

Try it.



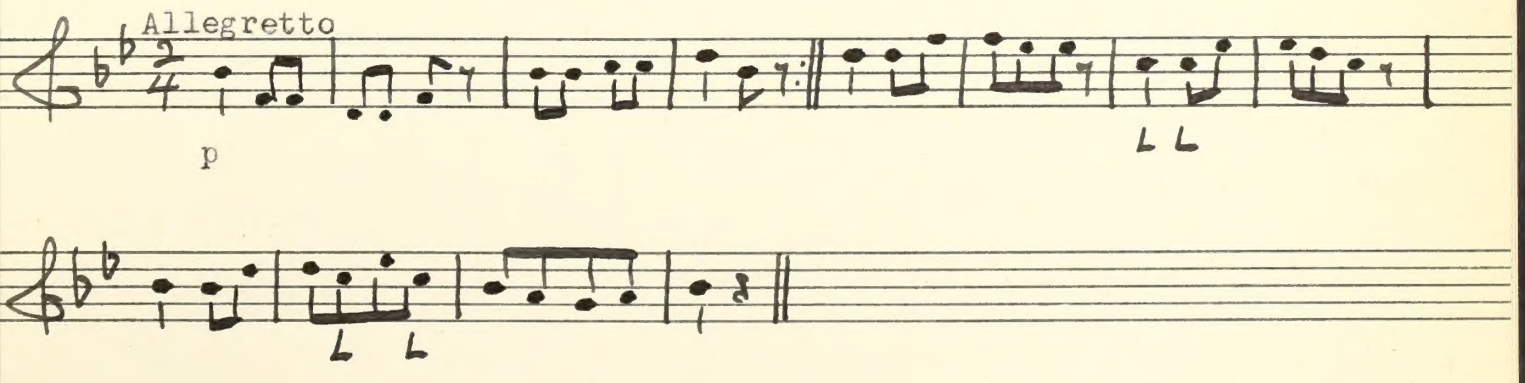
Left hand
little finger
on "C" key

The same fingering would apply to low "F" and "A Flat"



Left hand
little finger

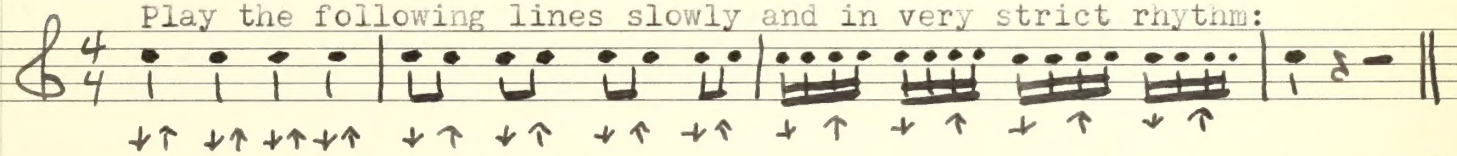
English Folk Melody

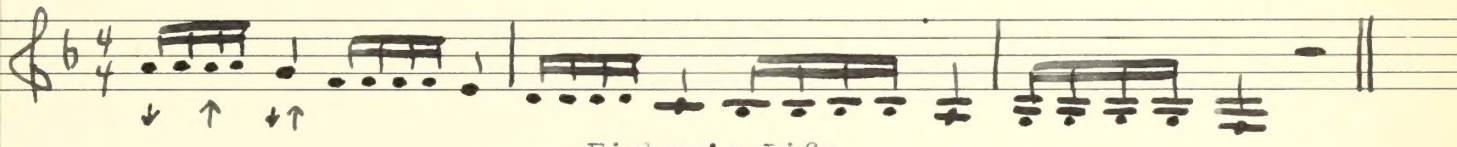


SIXTEENTH NOTES

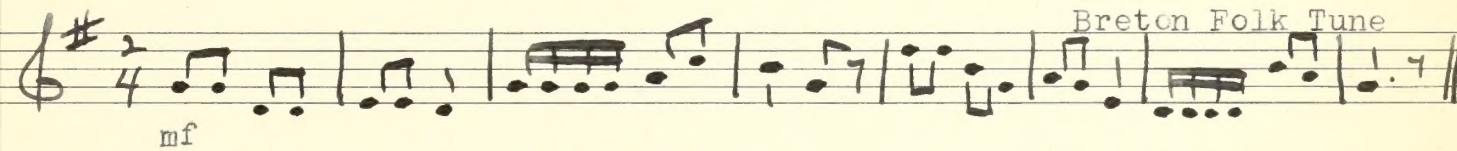
In the same way that we divided a quarter note (♩) into two equal parts and obtained 2 eighth notes (♫) to a beat, so we can divide a quarter note (♩) into four equal parts and get four sixteenth notes (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) to a beat.

Play the following lines slowly and in very strict rhythm:

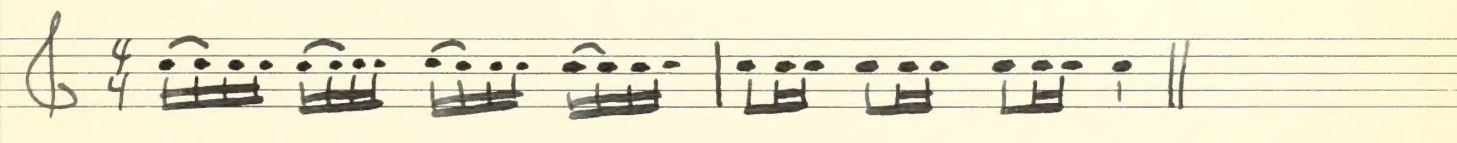




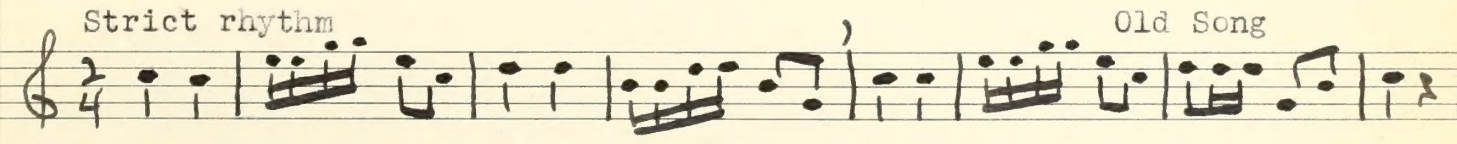
Fisher's Life

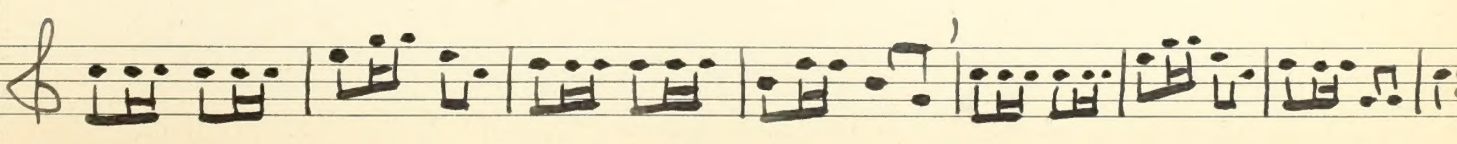


By tying the first two sixteenth notes together (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥) we get the "eighth and two sixteenths" rhythm (♫𝅘𝅥𝅯).



Ten Little Indians



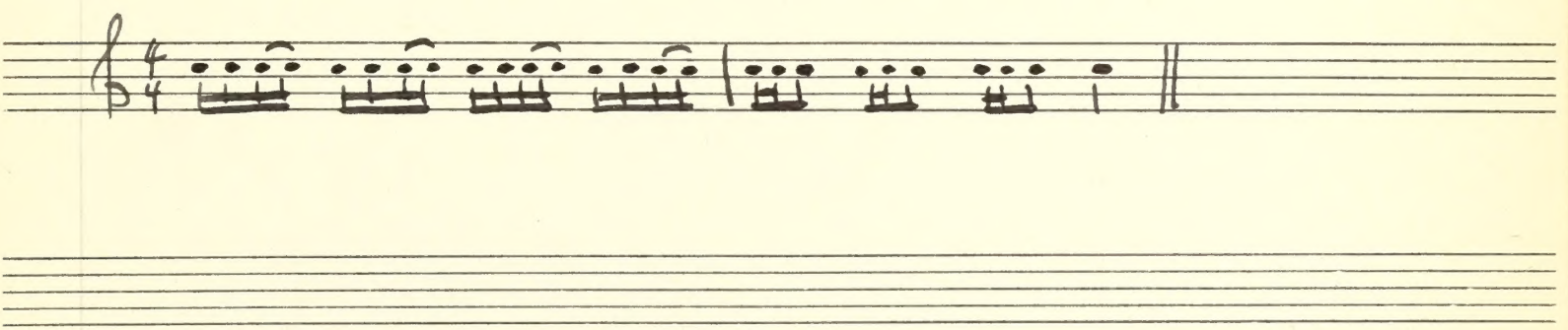


81

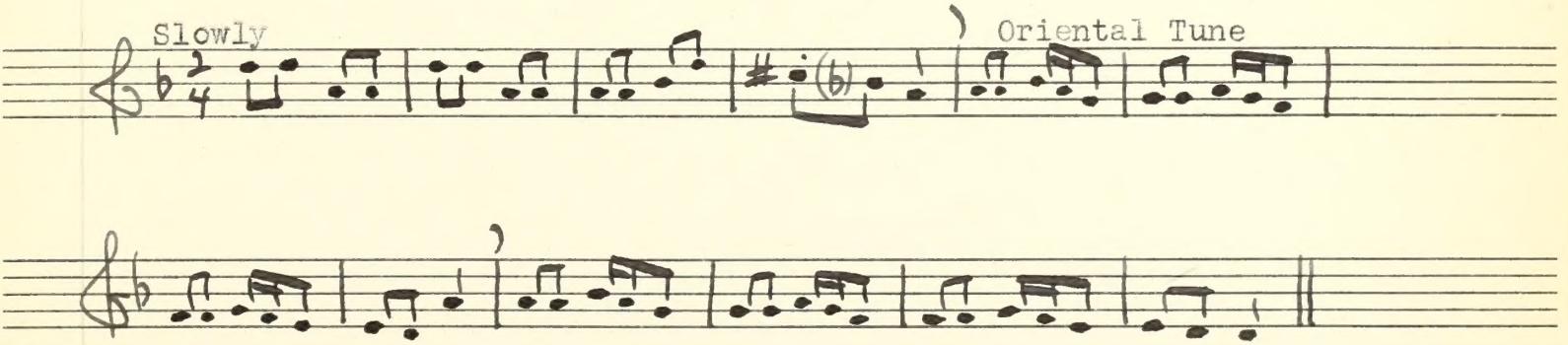
Volga Boatman



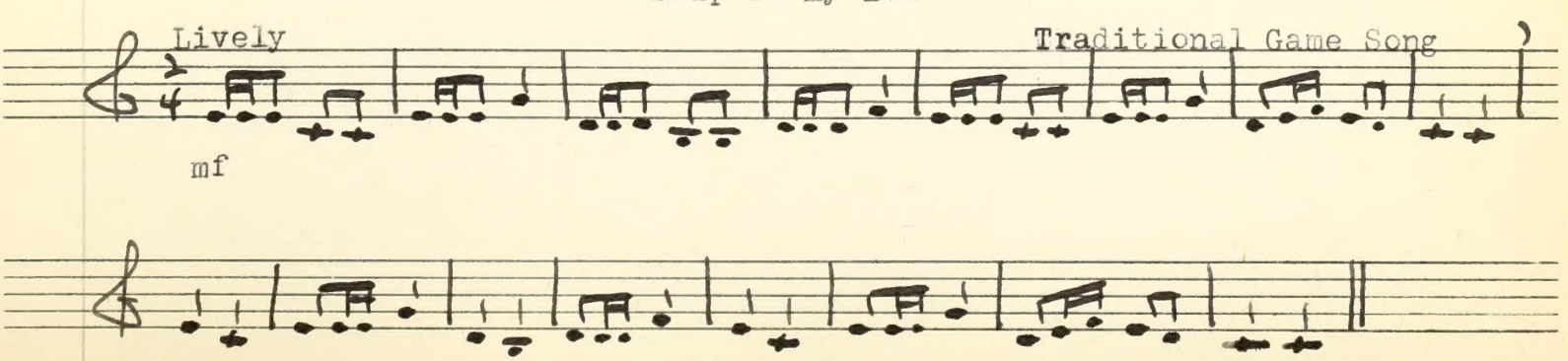
By tying the last two sixteenths together ( ) we get the "two sixteenths and an eighth" rhythm ( ).



In The Far East



Skip To My Lou

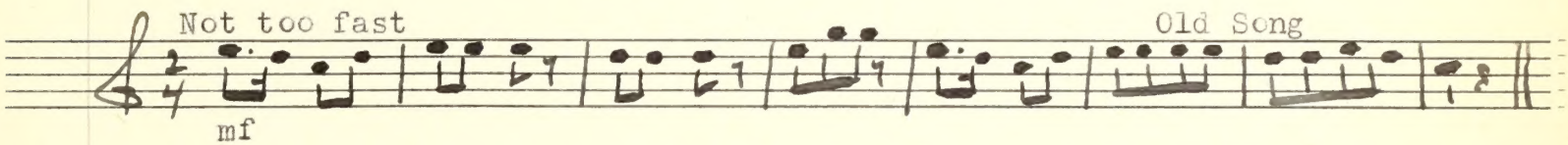


82

By tying the first three sixteenths together ( ) we get the "dotted eighth and sixteenth" rhythm ( ).



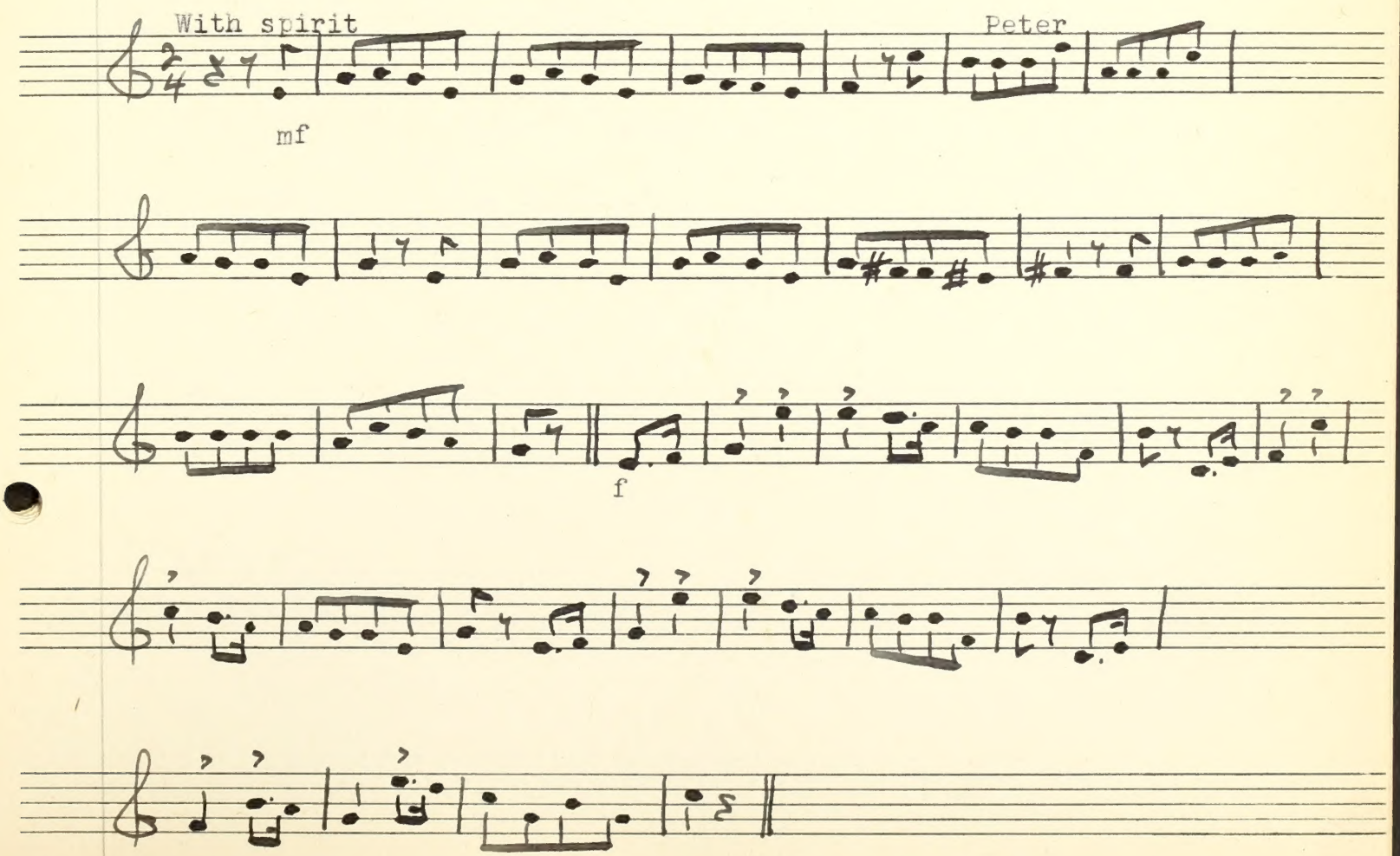
Mary Had A Little Lamb



The Blacksmith

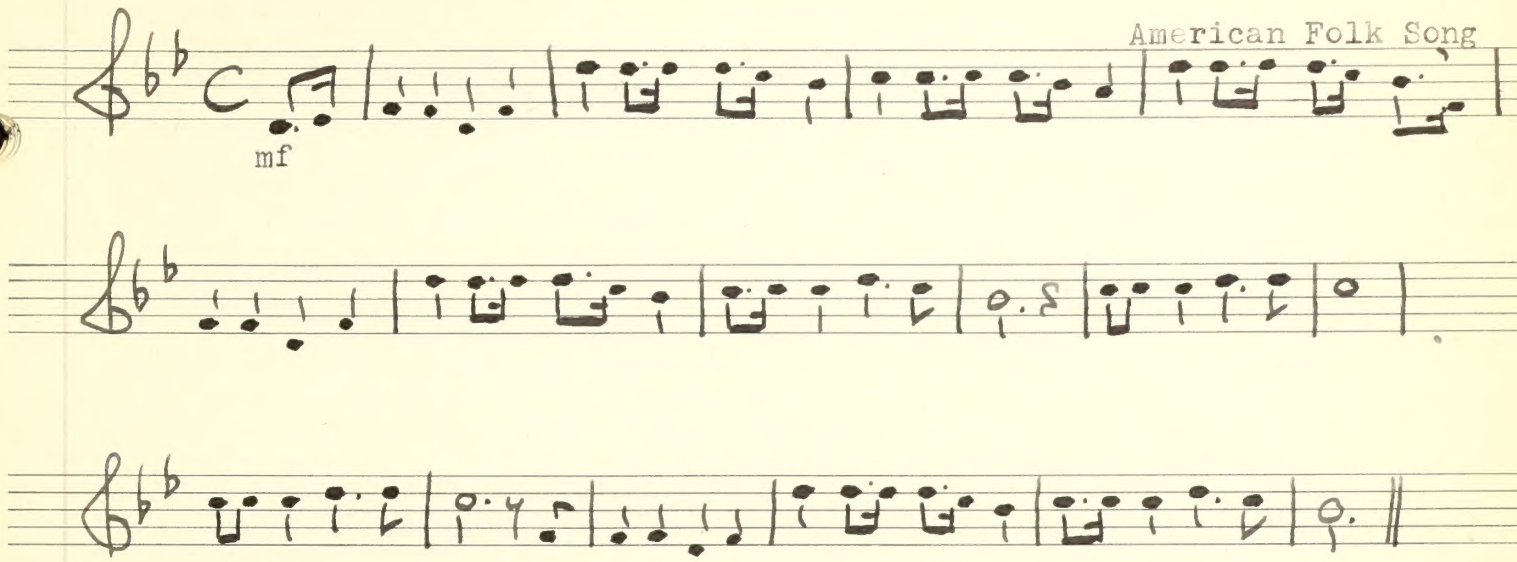


Jolly Coppersmith



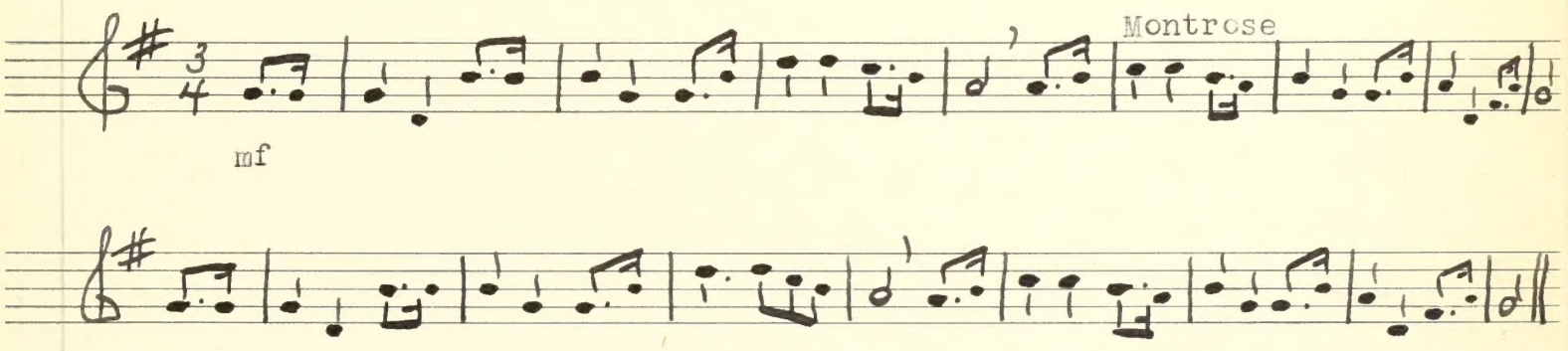
The Old Gray Mare

American Folk Song



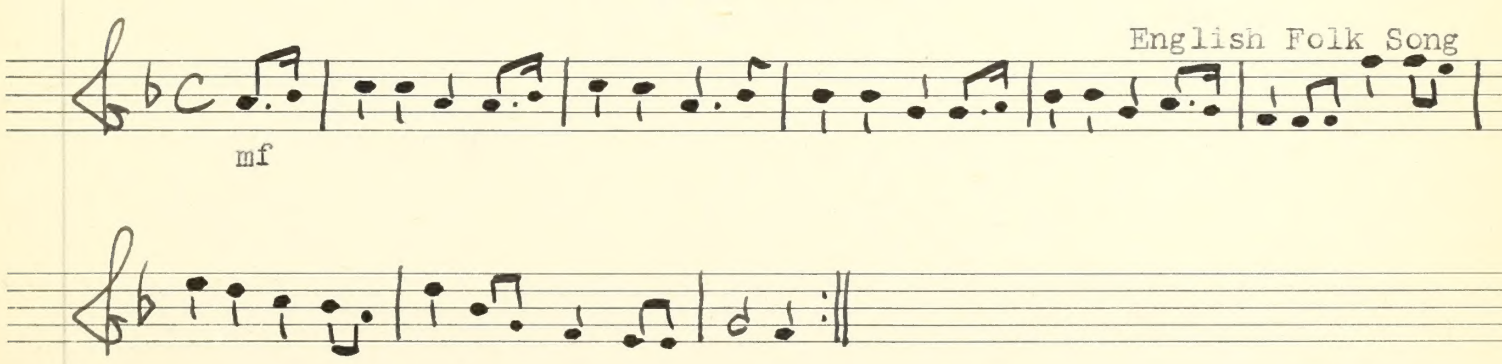
Oh, My Darling Clementine

Montrose

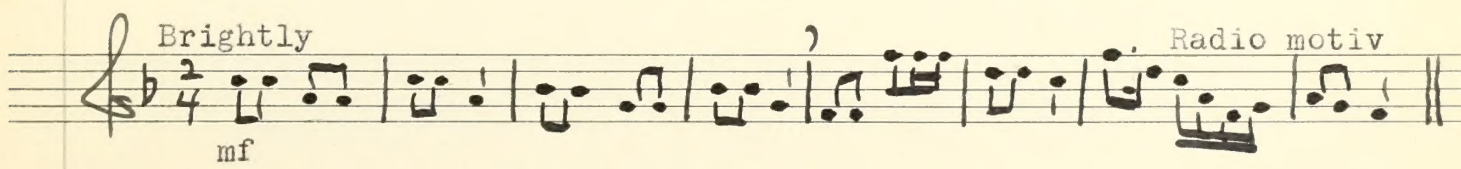


John Peel

English Folk Song



Jingle



84

CHROMATICS



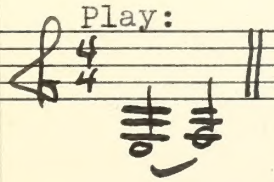
(Be sure to get all the "sharp" fingerings in the right places!)

This line you have just played is in the form of a "scale," and is made up of "scale tones," of course. Perhaps you may have learned that there are other tones called "chromatic tones." None of these chromatic tones will be new to you on the clarinet but the fingering may be a little different.

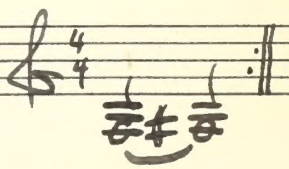
There are only three new fingerings to learn before we can put all the chromatic tones together and play <u>all</u> the tones on the clarinet from low "E" to high "C."

To play the next chromatic tone, keep the "F" fingering down and add the left hand "upstairs" key next to the key for "E." This is the new fingering for "F Sharp" (now you have two fingerings for this tone).

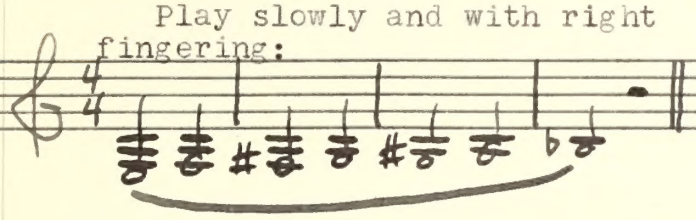
Play:



Try it:

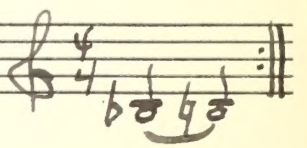


Play slowly and with right fingering:

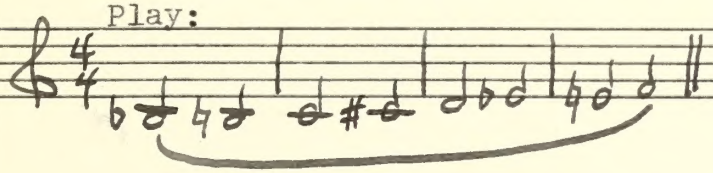


Keep this last fingering down and put the third finger of the right hand on the straight key just above the tone-hole for that third finger. This is the new chromatic fingering for "B Natural."

Try it:

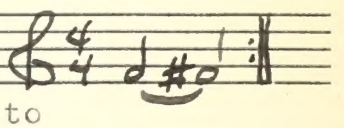


Play:

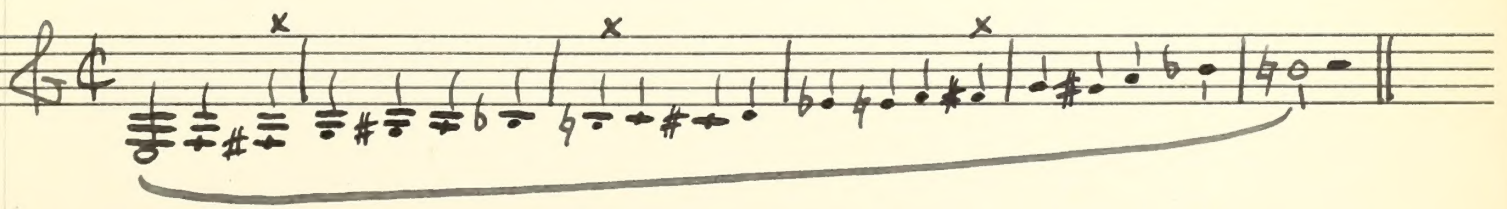


To play the next chromatic tone, keep this "F" fingering down and add the two "side" keys nearest the first finger of the right hand with the second joint of that finger. (One of these keys will be the "E Flat" key). This is the chromatic fingering for this "F Sharp."

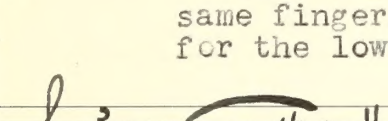
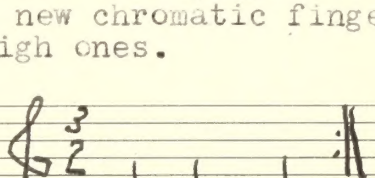
Try it:



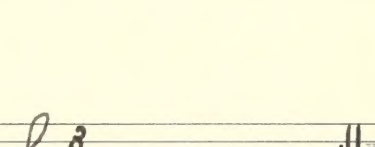
Now play all these chromatics slowly. Be sure to use the extra fingerings for notes marked X.



Just the same as the high scale tones were played with the same fingering as the low tones, the new chromatic fingerings for the low tones are used for the high ones.

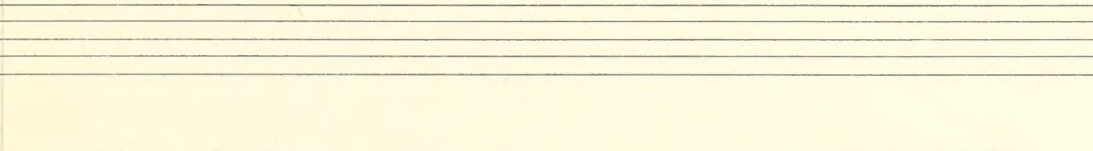

is fingered the same as

with the register key open.

Try it.

is fingered the same as

with the register key open.

Try it:

Play slowly



The chromatic scale is played with the same fingerings whether played up or down the scale.

"C sharp" and "D flat"
"G sharp" and "A flat"
"D sharp" and "E flat"
have the same fingerings.

So your complete chromatic scale to high "C" and return will go like this:
(Remember to use the new chromatic fingerings where needed)



88

Lullaby

Slowly and sweetly

Schubert

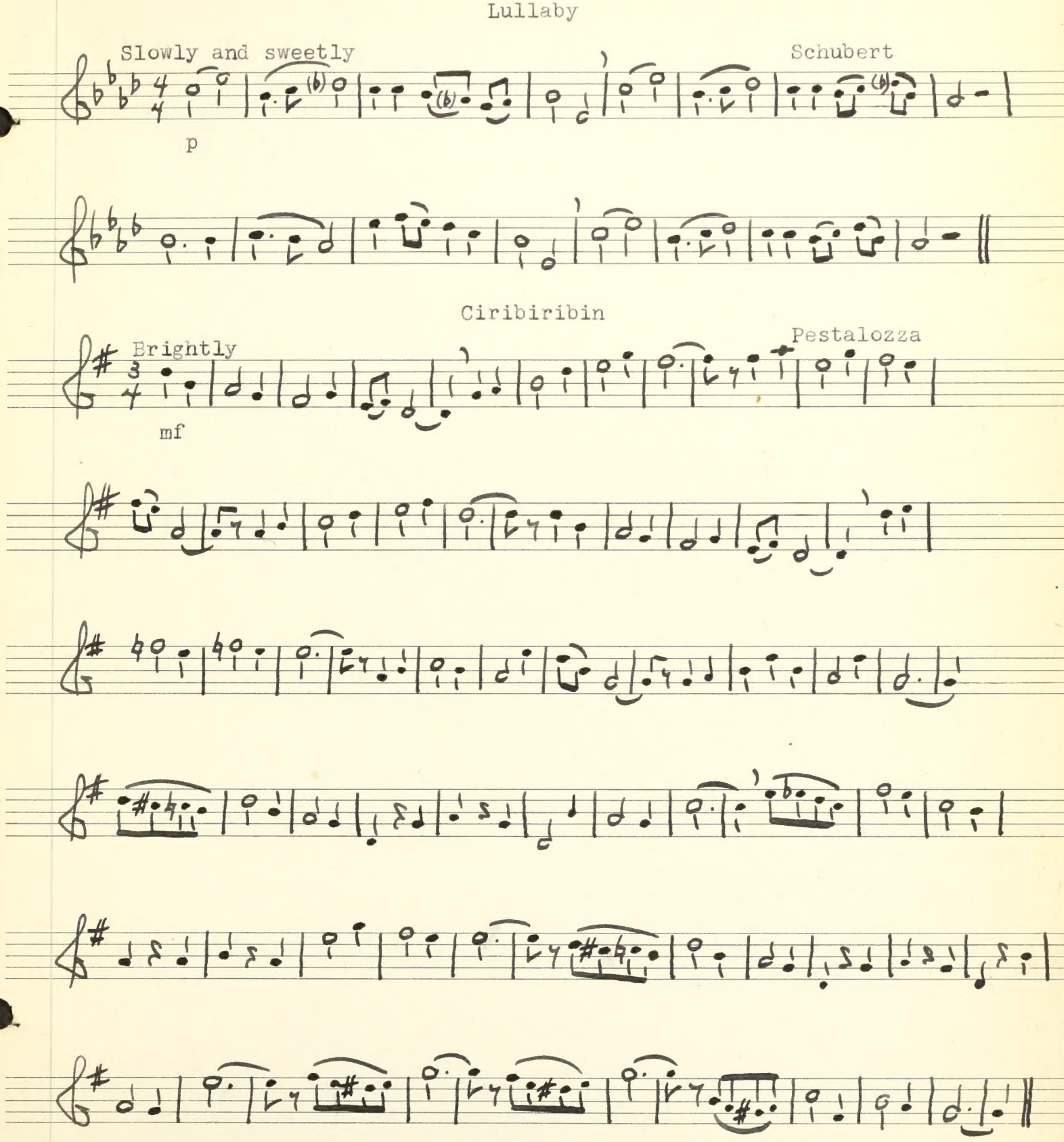
p

Ciribiribin

Brightly

Pestalozza

mf



BOSTON UNIVERSITY
1 1719 02556 9429

ESS BINDER
250-P7 EMB.
MADE BY
ODUCTS, INC.
CITY, N.Y., U.S.A.